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A SEMI-MONTHLY JOURNAL OF  
Literary Criticism, Discussion, and Information.

EDITED BY } Volume XXXV.  
FRANCIS F. BROWNE. } No. 415.

CHICAGO, OCT. 1, 1903.

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## OUR CRITICAL SELF-CONSCIOUSNESS

Since the literature produced in this country is only a part, and a small part at that, of the whole body of English literature, it is inevitable that its relations to the literature of the mother-country should be constantly before the mind of its historian. But although always present in the consciousness, it does not seem either necessary or desirable that these relations should be all the time pressed forward in the discussion; it would be better to acknowledge them frankly once for all, and then leave them to be taken as implicit in the history, bringing them into prominence only when some case of real analogy or contrast arises. Instead of seeking for points of contact which are not obvious, and of forcing comparisons for their own sake, we would do well to drink out of our own glass, and be content for the time being with our refreshment. The centuries of English literature from Cædmon to Tennyson are there in the background, no doubt, but we do not need to invoke them all the time for the explanation or the criticism of every production that happens for the moment to occupy the foreground of our attention.

American critics have now been writing about American literature for something like a hundred years, and their work has been characterized, as a rule, by an exaggerated consciousness of the existence of the parent literature on the other side of the ocean. It is true, of course, that no literary phenomenon may be adequately discussed without taking account of all its bearings, historical and ideal, but this is a very different matter from the habit of thought with which we are now concerned. That habit has for its distinctive feature a sort of intellectual uneasiness, born of the fear that somehow, unless we dot all our i's and cross all our t's, we may be cheated out of something that is our due. Now there is an uneasiness of servility, and another of boastfulness, and another betokened by the apologetic attitude, and yet another bound up with a chastened but still vigorous self-esteem. And our national attitude toward our own literature, as evidenced by the writings of our critics and historians, has been marked successively by these four types

of the uneasy feeling that we are not appreciated quite in accordance with our deserts.

Let us take them one at a time, and explain just what we mean. During the first decades of the nineteenth century the attitude of our writers toward their English brethren was one of self-abasement. English models were everywhere set up for imitation and English praise was the only praise worth having. This is the attitude satirized by Lowell when he wrote:

"In private we're always embracing the knees  
Of some two-penny editor over the seas,  
And licking his critical shoes, for you know 'tis  
The whole aim of our lives to get one English notice;  
My American puffs I would willingly burn all  
(They're all from one source, monthly, weekly, diurnal)  
To get but a kick from a transmarine journal."

This craving for notice on any terms clearly shows the uneasiness of one who fears lest his light be hidden under a bushel, of one who is willing to endure "the spurns that patient merit of the unworthy takes" rather than not receive any attention at all.

That the boaster is a person uneasy in his mind is proverbial, and boastfulness has been one of our national vices for over a century, marking more clearly than anything else our persistence in provincialism. Even Lowell, in his earlier period, blew the American trumpet too blaringly to be in the best of taste, and the spirit which, two hundred years before, had styled Mistress Anne Bradstreet "the tenth muse, lately sprung up in America," was displayed unabashed by many of the earlier of Lowell's contemporaries. Every goose was a swan in those days, and our periodical press bestowed resounding praise upon all kinds of ephemeral scribblers. It was the special delight of Poe, who happened to be about during the thirties and forties, to prick these bubble reputations, and this negative activity is no small part of his service to our criticism. It put an end to vaunting of the cruder sort, at least, and prepared the way for something like national judgment of books and their writers.

The third phase of sensitive uneasiness about our literary status has for its note Touchstone's description of Audrey: "A poor thing, but mine own." It is represented by those critics who freely admit that Cooper was not a Scott, that Irving was not a Lamb, and that Longfellow was not a Tennyson, but who at the same time insist that these men and their compeers, being of our own flesh and blood, and embodying the traits of our own national character, are for us even more significant than their greater English contemporaries. These

apologists exalt the importance of the relative at the expense of the absolute in judgment, and thus seek to restore the national self-respect by a logical quibble. There is a certain validity in this argument, for we naturally love the men whose writings make so intimate an appeal to our sympathies, and there is no cause for shame in the confession of our affection. But it is possible to make overmuch of the matter; its very obviousness to our own consciousness makes unnecessary any very lavish use of words to set it forth, and our over-insistence upon it betokens a trifle too much of anxiety to force our English brethren into our own way of thinking about American literature. It was Heine who once wickedly remarked that a woman writer always has one eye on her subject and the other on some man, and we fancy that it is with one eye to the Britisher that many an American critic of this apologetic type has thus praised the work of his fellow-countrymen.

The fourth and last phase of our uneasy self-consciousness concerning the national literature comes very near to bridging over the gap between the provincial and the cosmopolitan outlook, and marking the transition from the relative view to the absolute. It takes the form of some such expression of opinion as the following: "In our desire to be just we have perhaps overshot the mark and made greater concessions than were necessary; coming to look at it candidly, and with a full recognition of the legitimate demands of literary art, this work is not so bad after all, and there is no reason why we should apologize for it." Now the attitude thus summarized is one sufficiently justified by the evident achievements of American literature, and no fault is to be found with it as an attitude. It represents the point of view of the self-respecting critic, neither unduly subservient to alien standards and influences, nor asserting an unwarranted prerogative of independent judgment. But it is possible to force the note overmuch, to make too explicit what had better have been left implicit, and thus to betray in a subtle form the very uneasiness, the very self-consciousness which has with so much effort been so nearly eliminated from our appraisal of our own literature.

In the last and best of the critical discussions to which American literature has been subjected there are frequent illustrations of the attitude which we have just characterized, and they prompt us by so much to take exception



to a critical performance which is in most respects entitled to unqualified praise. We are told of Franklin that he was "the most complete representative of his century that any nation can point to, . . . yet . . . he was the product of colonial dependencies on which the old world looked down." The essays of Margaret Fuller "are much more deserving of praise and perusal than the latter-day public seems to think." Irving's qualities "fully warrant his admirers in continuing to enjoy the four or five volumes in which his best work is contained, and in joining his name without apology to those of Goldsmith and Lamb." Since such essays as those of Curtis "are not abundant in American literature, there is no reason for the readers of to-day to be supercilious with regard to them." In these and many similar passages the author seems to us to protest too much, to touch a note that were better left unsounded. This guarded way of calling attention to our own merits is as far as possible removed from the blustering self-assertion and the mutual-admiration methods that aroused Poe's ire in the earlier days of our letters, but we cannot quite reconcile it with the highest ideal of critical conduct.

That ideal will no doubt long remain a counsel of perfection for the American critic dealing with the literature of his own people. It is wellnigh impossible that it should be otherwise, for as long as criticism is a matter of judgment — and it can never escape being that — it must invoke comparisons and resort to illustrative parallels. Particularly must this be the case with criticism of a literature which is only the offshoot and collateral development of another and far more important literature. And the treatment thus forced upon it by circumstances will inevitably lead to such balancings as Emerson against Carlyle, Whittier against Burns, and Bryant against Wordsworth. Nor will it be surprising if, whenever the inclination of the balance appears uncertain, the critic's word shall be cast into the scale in such wise as to give his compatriot the benefit of the doubt. However fully we may take to heart the injunction of the American declaration of intellectual independence, as voiced in Emerson's "American Scholar," to walk on our own feet, to work with our own hands, and to speak our own minds, we shall be likely for long years to come to keep on reminding each other and the rest of mankind that we are walking, and working, and speaking to some purpose.

#### SHAKESPEARE'S HEIR.

It is a matter for poignant regret, that the great poet of our Northern races never came into the full inheritance of his estate. He might almost be compared to Aladdin, who, with the Wonderful Lamp in his possession, pawned piecemeal, to keep himself from starvation, the silver dishes brought him by the genie on the first trial of his talisman. Most of the tragic themes to which Shakespeare was driven, by the ignorance of his age as to its origins and mighty past, are certainly inferior. They are historical, and the long series on English subjects are not even great history. It is true that, stirred by Shakespeare's breath, lit by the splendor of his imagination and the lambent play of his humor, they live and thrive in literature; but this does not alter the fact that they have not the looming largeness, the metaphysical profundity, of subjects drawn from mythic sources. The Roman tragedies deal with world figures; but there is a stiffening and formalizing tendency in the Latin character which even Shakespeare did not wholly escape. In the three tragedies and one romance where Shakespeare did seize on myths and legends of his own race, — in *Lear*, *Macbeth*, *Hamlet*, and *Cymbeline*, — he rises to the highest heaven of poetic creation. What would he not have done had there lain open to his hand the themes of Scandinavian mythology, the Celtic legends and folk-lore, the cycles of Arthurian and Charlemagne romance? For myself, I feel so strongly that he should have handled all this material, that I let my fancy run riot as to the character of his versions, as I do about the lost tragedies of *Æschylus*. Possibly that chest of papers which Shakespeare's daughter is said to have burned after his death contained a *Wotan*, an *Ossian*, an *Arthur*, or a *Roland*. *Æschylus* described his works as crumbs from the banquet of *Homer*; and in another way Shakespeare too had to make the most of crumbs, while later poets of his language or lineage have been seated at the full, many-course banquet of the myths and traditions of our Northern World.

In the *Little Edda*, there is a story about *Wotan*, who in one of his wanderings comes to the home of certain giants and is challenged to a test of prowess. One of the feats he has to perform is to empty a mighty drinking-horn in three draughts. He makes the attempt, but only slightly lowers the level of the liquid in the vessel. His hosts taunt him with failure; but afterwards acknowledge that he performed a feat which made their bones freeze within them. For the drinking-horn contained nothing less than the ocean, which *Wotan's* draughts had visibly shrunk and ebbed within its shores. The modern English poets who have drunk of the fountain of mythic lore have not done so much as this. *Tennyson* comes off best, with his recast of the Arthurian legend; but this poem, pat as it is with the peculiarities and prejudices of his own time, shows but a doubtful promise of immortality. *Swinburne*, and *Morris*, and *Arnold* have followed him, —



have written noble poems on themes of Northern eld, none of which, however, has imposed itself on the world, has become necessary to the thinking of civilized humanity.

Yet the thing has been done, — done, as it were, by accident, done as a by-product of another form of art, — done by Richard Wagner. That Wagner's dramas have not been widely recognized as great works of literature is due partly to his own unconsciousness of their merit (though he said of *The Ring* when finished that it was the greatest poem ever written), partly to his preoccupation with the musical side of his adventure, partly to the dust which this music has stirred up. In the cloud and confusion of the world-wide battle over the Music of the Future, the plays have in a measure been lost sight of, or have been thrust aside as mere *libretti* of no more importance or significance than the lyric books of other operas. Yet Wagner's own critical attitude was widely different from this. He called music the bride of the masculine verse, and insisted in many volumes of prose polemic that the play was the thing, — that music was merely an interpreter of the creative part of his work, — that its business was only to follow and wait upon and help and adorn the drama. That the instinct of mankind dimly perceives this, I believe to be the case. What makes the popularity of the Wagnerian opera? The music? I doubt it. M. Lavignac, a trained student of Wagner's music, who has written a book about it, confesses that, after all his familiarity with the other operas, on hearing *Tristan* for the first time he understood nothing at all; nothing — absolutely nothing. Well, then, how is it possible for an ordinary human being with no especial knowledge of music to understand at the first or twentieth time Wagner's new system of organized sound? But he can and does appreciate readily enough the mighty action, the splendid passion, the humanity, and the pictures of the plays. Of course I do not wish to say that the music may not have some effect on the average listener as well as upon the trained musician. But the main things which attract are the dramatic skill, the literary art, and the creative power of the plays. Possibly in time the music may fall away from them, as it has fallen away from the tragedies of *Æschylus* and his contemporaries; but the dramas will remain, colossal and beautiful, — the greatest, I think, that have appeared since Shakespeare's hand was stilled.

Poetry deals with emotions, actions, ideas, and images. Music deals with emotions alone, or with something less definite than emotions, — those sensuous or sub-sensuous affections which lie at the root of our being. Music can sway us powerfully, of course; but it is neither so coherent nor so rememberable as poetry. It may be doubted whether Wagner's music, however much it might have influenced musicians and their art, would ever have got much hold on the hearts or minds of mankind. But his ideas and images, his varied human figures

in their scenic settings, are the property to-day of millions of people, — mind-furniture not to be set aside or forgotten.

Wagner's dramas break up into two great groups: the legendary one, including *Tannhäuser*, *Lohengrin*, *Tristan*, and *Parsifal*, and the mythical one of *The Nibelung's Ring*. As prologue to these there is the brief piece of sombre fire, *The Flying Dutchman*, and as epilogue or interlude the sunny comedy of *Die Meistersinger*. Here are ten crown-jewels of Literature which Music has been playing with for many years as if they were cheap pebbles or common pieces of glass.

In *The Flying Dutchman* Wagner struck full almost every note in the compass of his literary genius. Here is the visuality with which he always projects his figures, his marvellous contrast of light and shade, his sense of the value of remote backgrounds, his terseness of words and hurricane swirl of emotion. It is hardly more than a sketch; but what vigor there is in the opening scene! what charm and naturalness in the spinning one! what power in the contrast between the liveliness of Daland's crew and the sinister silence of the Dutchman's ship. Considered as a piece of literary art, one has to make allowance here, as in the other plays, for those lacunæ which are filled in by the music. Reading it is a little like striding in seven-league boots over the peaks and ridges of a mountainous country. The swiftness with which the Dutchman demands a home and wife, and the suddenness of the catastrophe, are real flaws. Wagner owed something to Heine's sketch of the legend; but almost everything that makes the piece valuable in a dramatic way is his own, — particularly the pathetic figure of the inspired and doom-devoted Senta.

What variety there is in the four legendary dramas! What piling up of pictorial effects! What figures of passion and power! As was said of Chaucer, "Here is God's plenty." Wagner well understood that in literature, as in war, one cannot have an omelette without breaking eggs. He went through his whole career breaking eggs by the handful. He shrank from no subject that would give him great dramatic effects. It was no timid poet who brought Venus and her bacchantes on the stage in *Tannhäuser*. The whole play is a struggle between sacred and profane Love. Wagner understood also, extremely well, one essential part of a dramatic poet's conduct of his plot, — the contrast, that is, of masses with the central figures, the bringing to bear of varied interests on the main action. The singing contest at the Castle of Wartburg is an instance of this; and Wagner repeated the same incident in a comic way in *Die Meistersinger*. The crews and maidens of *The Flying Dutchman*, the Rhine girls and Valkyrs of the *Ring*, and the Knights of the Holy Grail in *Parsifal*, are other examples.

Wagner's real superiority over most modern poets in terseness of form and visuality of presentation comes out in a comparison of his two plays

touching on the Holy Grail with Tennyson's Arthurian epic. Tennyson, by dint of immense detail and labored literary art, has projected some pictures which live in the mind. Elaine floating down the river, Merlin's enchantment by Vivien, the abasement of Guinevere, and Arthur's death,—these are vivid indeed; yet I think they fail beside companion pictures from Wagner,—the advent and departure of the Hero of the Swan, the struggle between Lohengrin and Elsa in their chamber with the black shadow of Ortrud below the balcony, Parsifal resisting the advances of Kundry in the gardens of Klingsor, the Restoration of the Holy Lance to the castle of Titurel. In Parsifal, indeed, Wagner has wrought a work of such wonderful sensuous richness and such profound spiritual implications as would alone suffice to place him with the immortals. Kundry is a figure such as Shakespeare alone, of all the masters, could have conceived and executed; and Ortrud, in Lohengrin, is one of the most magnificent studies of evil in modern literature.

Matthew Arnold, in one of his letters, comments on hearing Tristan and Isolde, and says that it is very well, but that he prefers his own version. His poem is dignified and pathetic, but it is a gentle zephyr compared to Wagner's whirlwind in verse. Yet this is a monotone; and if it is a second Romeo and Juliet, as has been claimed, it is a much slighter thing, and lacks both the naturalness and intoxicating richness of that supreme love-poem.

In treating *Die Meistersinger* as comedy, one must premise that German comedy really differs from the French and English types. Lessing's *Minna von Barnhelm* approximates to the refined and concentrated comedy of those nations; but the real German type of comedy is the scene in Auerbach's cellar in *Faust*. Here is simply a broad picture of low life, with no complication of intrigue and no especial sharpness of situation. Wallenstein's *Lager* is of this *genus*, and the whole of Wagner's play answers to it. To reproach it, therefore, for simplicity of situation, would be useless. It gives, as it was intended to do, a perfect picture of bustling human life in an old German town; and the figures of Hans Sachs, Pogner, and Beckmesser stand out as vivid as reality. They are a true addition to the world's *répertoire* of comic creations. The opening scene, where Eva sends Magdalena for her handkerchief and brooch, and the faithful servant obligingly forgets her own prayer-book in order to prolong the lover's interview, is as charming and *naïve* as anything in Goethe.

And now I near my journey's end, and see rising on the horizon a long range of glittering and collateral peaks—the linked but separated dramas of *The Ring*. In *The Rheingold*, the whole thesis of the work is set forth with baleful presage. It is surely as strange a piece as ever dramatist dreamed, but despairing, of having set upon the stage. Even Wagner, the great master of scenic daring, never imagined anything more amazing yet

enchanting than the opening scene of the Rhine maidens disporting in their element.

*Die Walküre* is, I suppose, on the whole the world's favorite Wagnerian drama; and well it deserves to be so. Is there anywhere else such a succession of lovely or magnificent pictures, such a hurry and clash of impetuous action, such a display of high-thoughted nobility of womanly character? Think of the hut, with the ash-tree growing up through its midst; the entrance of the hunted man; the compassion of the woman; the collision of the enemies. Think of the love-scene, with the May moonlight showing through the open door. Then comes the dispute between the god and goddess over the lovers; Brünnhilde's errand; the fight between Hunding and Siegmund, and Brünnhilde's revolt. Lastly, Brünnhilde's flight with Sieglind; the gathering of the Valkyrs; Wotan's approach on the storm; his rage and broken-hearted despair; his ban upon Brünnhilde; his placing her sleeping on the rock, clothed in her armor, covered by her shield and enclosed in the raging ring of fire. What variety! What vigor! What charm of invention and execution!

*Die Walküre* is Brünnhilde's play. In Siegfried, that hero holds the stage throughout, and is drawn with a freshness and power hardly equalled outside of Homer and Shakespeare. He is the northern Achilles, ruder and more primeval than the Greek, but equally heroic, equally human. The play has in it all the forest romance of Germany, the mysterious lights and shadows of the Smithy in the woods; the lair of the dragon, the magic whisperings of the birds. The scene at the end, when Siegfried drives through the ring of fire, cuts Brünnhilde's armor and awakes a being new in kind to him, is, in long-drawn beauty, splendor, and nobility the loftiest love-scene in literature. Even Shakespeare, I think, must give place here. And the consummating kiss of that incomparable pair, Siegfried and Brünnhilde, is the object and anticipated moment of the whole *Ring*.

After this climax, one must expect a falling off in power and interest. *The Götterdämmerung* is, I believe, accounted musically one of the greatest of Wagner's works. Structurally, and as a poem, it is a failure. Partly this is due to the fact that here the Icelandic sagas which Wagner has been following come into competition with the *Nibelungenlied*. Up to this point, the older myths have an infinite superiority in poetry, significance, and mystic presage; but as the catastrophe approaches, the *Nibelungenlied* takes up the story with far more tremendous human power. Chriemhilde and Hagen, like two towering pillars of cyclonic storm, move over the vast areas of the poem; as they approach each other, there comes an appalling hush in the air; they clash, and the earth is deluged with a red rain. Compared to the horror and splendor of the struggle in Etzel's hall, Wagner's tragedy is only the domestic misadventures of a family in good circumstances in mediæval Germany. Partly, I think, the structural failure of the piece is

due to Wagner himself. The mere operative vision, dragged in at the end of the burning Walhalla, is not enough. For Wotan is really the hero of the whole Ring—the Hamlet of the piece. It is he who binds together the scattered threads of the drama. It is the All-Father's weakness in paltering with the base elements of life, that wakes the Furies, that brings the tragic issues into action. The most pathetic, and, after the closing scene of Siegfried, the noblest scene in the work is that in which he condemns and punishes his dearest daughter, Brünnhilde, for doing what he, in secret, wished and inspired her to do. A third reason for the lagging of interest in this play is the change in the character of Brünnhilde. The legends demand it,—the essential savagery of human nature demands it; but oh, to lose our ideal of the perfect, gentle, fearless creature,—the Wish Maiden who as an immortal was the protectress of Siegfried's infancy, and who, when she put off her divinity, became his bride!

If anyone desires to measure what Wagner did with the Nibelung Saga, let him compare *The Ring* with the *Sigurd* of William Morris. Morris was an accomplished versifier, and at times a poet of uncommon charm; but set beside Wagner's terse and burning web of words, where every figure is visualized with flaming distinctness, every scene set forth with the extremest definiteness of light and shade, every profound thought borne in upon the reader or spectator's mind with awful force,—compared with this, Morris's work is but a dull, blurred, tedious chronicle in rhyme.

I have called Wagner Shakespeare's heir. Of course, in claiming this precedence I have made count only of dramatic poets. I omit from the comparison, if comparison there can be, such epic or lyric or reflective poets as have won their way to the empyrean since Shakespeare's time. And of course I do not consider that other order of literary craftsmen, the novelists—those Alberich gnomes who delve amid the low levels of life. Who is there to dispute Wagner's place in the drama? Not Hugo, with his theatre of tinsel and falsetto; not Ibsen, marvellous playwright as he is, but moving amid the intricate paths of the drama with his feet encased in lead; not Schiller, noble and powerful, but lacking in real creative gift. Only Goethe remains. Goethe is great and tender and lovely and profound. Wagner is great and tender and lovely and profound. Goethe has probably the advantage in literary form,—though this is a point about which, unless I greatly mistake, the future will have much to say. Both are prattling babes in expression compared to Shakespeare, with his gift of tongues. None of Goethe's plays has held the boards. You could not drive Wagner from the theatre by an edict of the law. Goethe epitomized Germany in a single work. Wagner summed up our Northern races in a series of almost equal plays. For my part, I would award him the wreath.

CHARLES LEONARD MOORE.

## The New Books.

### CAPTAIN ELMERS, OF THE TWELFTH FOOT.\*

The career of Captain George Elmers, of the British 12th Regiment of Foot, shines mainly through the reflected light of more notable contemporaries. He was a cousin of Maria Edgeworth, the sons of Boswell were his schoolmates, and he was a personal friend of the hero of Waterloo when that distinguished person was still Colonel Wellesley. His own achievements were not brilliant, but his autobiography, from which most of the pleasant volume now issued has been edited by his kinsmen, is simply written, and gives a portrait of an officer and gentleman whose life was always interesting to himself and far from devoid of interest to others.

George Elmers was born in London on May 14, 1777, of a noble German family domiciled long in England, and died on the island of Jersey in January, 1842. As a youth he attended Doctor Barrow's celebrated school in Soho Square, whence, curiously enough, came a number of famous English actors. It was here that he studied with the two sons of Boswell (though Mrs. Boswell is mentioned by her husband often enough, further relationships of that best of biographers come to one as a surprise), and their father would not have been gratified at the characterization of them as "clever, but with a strong Scotch accent." This appears to be all the formal schooling the youth received. His father became innocently involved in pecuniary difficulties that required his retirement to the continent when the young man was eighteen years old; his mother died soon after, and influence procured for him an ensigncy without purchase in the 90th Regiment. Within a fortnight Elmers was able to buy a lieutenancy in the 12th Regiment; and he found himself launched upon a military career with what may fitly be termed a flying start. It is in accordance with the military feeling of the day that the young officer has a great deal to say about his wardrobe—his colonel, when first waited upon, ended the interview "by asking me the name of my tailor"—and nothing whatever about other possible qualifications.

War was rife, and Elmers's regiment was ordered to Madras by way of the Cape. The

\* MEMOIRS OF GEORGE ELMERS, Captain in the 12th Regiment of Foot (1777-1842), to Which are Added Correspondence and Other Papers, with Genealogy and Notes. Edited from the Original MSS. by Lord Monson and George Leveson Gower. Illustrated. New York: D. Appleton & Co.



Misses Smith, Jemima and Henrietta, were fellow-passengers on the voyage, and the latter "afterwards made a conquest of the future hero, Colonel Arthur Wellesley," of whom a pleasant picture is drawn, the time being in September, 1796, when he was just turned twenty-seven.

"At this time he was all life and spirits. In height he was about 5 feet 7 inches, with a long, pale face, a remarkably large aquiline nose, a clear blue eye, and the blackest beard I ever saw. He was remarkably clean in his person, and I have known him shave twice a day, which I believe was his constant practice. His features always reminded me of John Philip Kemble, and, what is more remarkable, I observed, many years after, the great likeness between him and the performer, Mr. Charles Young, which he told me he had often heard remarked. He spoke at this time remarkably quickly, with, I think, a very, very slight lisp. He had very narrow jaw-bones, and there was a great peculiarity in his ear, which I never observed but in one other person, the late Lord Byron—the lobe of the ear uniting to the cheek. He had a particular way, when pleased, of pursing up his mouth. I have often observed it when he has been thinking abstractly."

In August, 1797, Elers with half his regiment took part in the expedition against Manila which was afterwards abandoned—perhaps for the same reasons, now sufficiently obvious to thinking Americans, which led Great Britain to restore the archipelago to Spain after its capture in 1762. While stationed near Tajore on the way out, Captain Elers saw the "horrid ceremony" of suttee practiced by a young widow.

"I was very near her during the different parts of the ceremony, and could have saved her life by merely touching her, as she would then have been defiled, and would not have been permitted to have the honor of sacrificing herself. But in saving her life I stood the chance of being torn in pieces, and I certainly should have been brought to a court-martial for disobedience of orders, for the English in those days were strictly forbidden to meddle with the customs and prejudices of the natives."

In the expedition against Seringapatam, Elers sets down a failure by Colonel Wellesley to obey orders to dislodge the enemy, on which he passes the following observation:

"Had Colonel Wellesley been an obscure soldier of fortune, he would have been brought to a court-martial, and perhaps received such a reprimand for bad management as might have induced him in disgust to have resigned His Majesty's service, whereby one of the greatest soldiers England ever had would have been lost to the country. But Colonel Wellesley, fortunately for himself and his country, was brother to the Governor-General of India, and that was enough to wipe away any neglect or bad management."

For several chapters the narrative is given up to accounts of hard fighting, even harder drinking, gambling, feasting, and the practice

of the duello,—interesting to read of but not the sort of conduct that raises the profession of arms in the estimation of the thoughtful. There were ten years of this with Captain Elers, and then a return to England, where a somewhat similar life was led. Elers speaks of his friend Colonel Thornton and the life of the time thus:

"At his house in Lincoln's Inn Fields he gave bad dinners but plenty of good wine. I used generally to dine there four days out of the seven, and there I met all sorts of people, consisting of actors, authors, painters, musicians, peers, boxers, poets, etc. Of the former I have met Kelly, Incedon, Munden, etc.; Bowden, Reynolds, etc.; Ashley, Attwood, etc.; Peter Pindar, Lord Scarborough, Lord Coleraine (the celebrated George Hanger); Major Wilson, afterwards Lord Berners; Daniel Mendoza [the Jewish pugilist]; Messrs. Wiehelo, Reinagle, Barrett, and Morland, these last celebrated painters, and a variety of others. What scenes of fun, wit, and humor I have witnessed at these parties! I have not enumerated one-half of them, and there are now very few alive that used 'to set the table in a roar.'"

Life went on in this generous and delightful manner for Captain Elers until he was transferred to the Maldon Barracks in Essex in 1811, where he had several months of disagreeable work, followed by really bad luck in the matter of promotion. Not only that, but Captain Elers at this time sold his commissions and retired from the army in order to overcome the objection held against the profession of arms by the mother of a pretty girl he was in love with, only to be met after the sale with the further—and even more cogent—objection that now he had no profession at all. At this point the autobiography closes, and is followed by numbers of letters from the Duke of Wellington, Miss Edgeworth, and other persons of consequence. Certain Scotch marriages and divorces set the brilliant father of a more brilliant daughter to rhyming, and Miss Edgeworth quotes him as follows in one of her pleasant letters:

"To ready Scotland boys and girls are carried  
Before their time, impatient to be married.  
Soon wiser grown the selfsame road they run  
In eager haste to get the knot undone.  
The indulgent Scot, when English law too nice is,  
Sanctions our follies first and then our vices."

The lines are usually attributed to Sheridan.

The book closes with a genealogical table setting forth the relationship of Elers to the noble family of Monson. There is also a complete index, and a map showing the places mentioned by the writer during his stay in India.

WALLACE RICE.

## HISTORIC HIGHWAYS OF AMERICA.\*

Perhaps the most striking fact in the history of the United States is the westward movement of population, which in little more than a century filled a continent and furnished the most extraordinary example of national expansion that has ever taken place. This movement proceeded so gradually and quietly that for a long time it escaped the notice of the historian; but as it has approached completion its magnitude and significance have attracted attention to such an extent that its study has become the historical fad of the hour. One phase of this movement, — the highways by which it took place, — Mr. Archer Butler Hulbert has taken for his field. He published some studies upon particular points some time ago, and more recently has been expanding and extending his former studies into an elaborate series of monographs entitled "Historic Highways of America." Of this series, six volumes have been issued. They treat of Indian and buffalo roads; of the roads of Washington, Braddock, and Forbes to the headwaters of the Ohio River, and of Boone's "Wilderness" road through Cumberland Gap to Kentucky.

Mr. Hulbert presents at the outset the conclusions that he draws from his studies. The first is that the modern highway is a gradual evolution from prehistoric times. The buffalo made the first roads that it is now possible to locate; the Indians adopted them in part, and in part made new ones; the earliest explorers, trappers, and traders followed the Indian trails, and these trails were later widened into roads for the conquest and settlement of the country, and after settlement the old roads remained the chief avenues of communication and finally became in large part the routes of the railroads. The three great routes of western migration were from the New England States up the Mohawk valley and overland to the lakes, from the Middle States through western Pennsylvania to the headwaters of the Ohio, and from the South through Cumberland Gap to Kentucky. All three were originally buffalo tracks or Indian trails, and two have become routes of great trunk railroads. The most interesting case of this completed evolution is the Balti-

more and Ohio Railroad, which follows the Indian trail very closely, and at two points, where it became necessary to tunnel the mountains, the tunnels run exactly under the trail. Mr. Hulbert's second general conclusion is that the Indians and pioneers followed, not the waterways, as is commonly supposed, but the watersheds; that most of the travel was overland, or, in his phrase, that the highways were the "highestways." The navigation of the large rivers was dangerous, and the small ones could not be depended upon, since they were frozen in winter, swollen in spring, and dry in summer. The highlands were the lines of least resistance, because they avoided the swamps, were less thickly wooded, and the wind swept them bare of debris in summer and of snow in winter. Although perhaps a little overstated, these conclusions seem to be borne out by the data presented.

The first two volumes of the series treat of Indian and buffalo roads. From the absence of buffalo bones in the mounds, the author concludes that the mound-builders preceded the buffalo, and discusses their roads first. It must be confessed that this part of the work is purely speculative. From the fact that traces of local roads approaching or ascending the mounds have been found, it is concluded that there must have been general roads connecting them. If such roads existed, then they must have followed the lines of least resistance, which later buffalo and Indian instinct proved to be the watersheds. Therefore the mound-builders' roads coincide with the later ones. This theory is apparently sustained by investigations of the Bureau of Ethnology, showing that the lines of migration of the mound-building Indians lie across rather than along the great rivers. The buffalo roads are classed as local and transcontinental. The local roads, connecting feeding-grounds and salt licks, often determined the location of settlements, and were used for roads by the pioneers. In illustration of this fact, it is reported that even the main street of Lexington, Kentucky, became almost impassable in bad weather, and was deserted for the buffalo road near by. The transcontinental roads marked the north and south migrations of the buffalo, and were less useful to the pioneer because not ordinarily in the line of his travel. The later Indian trails, which were not "blazed" as many suppose, are described and classified, and the evidence is collected from early narratives proving their use by the pioneers. Then particular descriptions are given of the great Indian trails from the

\*HISTORIC HIGHWAYS OF AMERICA. Volume I., Paths of the Mound-building Indians and the Great Game Animals; Volume II., Indian Thoroughfares; Volume III., Washington's Road; Volume IV., Braddock's Road; Volume V., The Old Glade (Forbes's) Road; Volume VI., Boone's Wilderness Road. By Archer Butler Hulbert. With Maps and Illustrations. Cleveland: Arthur H. Clark Company.



seaboard to the Ohio valley, and of the Indian trails of Ohio.

The third, fourth, and fifth volumes of the series treat of the roads of Washington, Braddock, and Forbes. They tell the story of the French and Indian war in the west, from Washington's mission to the French forts to Bouquet's defeat of the Indians at Bushy Run in the aftermath of Pontiac's conspiracy. They present a good deal of new material, and some interesting contemporary maps, reproduced from originals in the British Museum. The Washington volume contains a careful survey of Fort Necessity, which supports the plan of Jared Sparks as against the one usually accepted; the Braddock volume gives an interesting contemporary journal of the expedition not before printed in its original form, and the Forbes volume presents a full account of the controversy as to whether the old road should be used or a new one made. A new one was made, and became the great highway across the mountains until the later Cumberland road revived in part the route of Braddock.

In his sixth volume, Mr. Butler uses Boone's road as a basis for the story of the beginnings of Kentucky. His argument is that the settlement of Kentucky saved the West, and that, since Boone's road was the means of its settlement, Boone's road saved the West. Unlike the other roads described, this one did not become a permanent highway but served a purely temporary purpose. A number of diaries of journeys over the road are given. One was kept by William Calk when crossing the mountains in 1775. Mr. Butler assumes that the Abraham Hanks, who started with Mr. Calk's party, was the grandfather of Abraham Lincoln, but this assumption does not agree with the accepted genealogy of Lincoln's mother. Mr. Butler exaggerates the extent to which Kentucky was purely Virginian and speaks, doubtless by accident, of the Wyoming massacre as taking place in the State of New York.

It is easy to find fault with Mr. Hulbert's work. He hardly makes good the title of his series. So far, he has treated only the highways of Ohio and neighboring States, and evidently does not intend to come west of the Mississippi; that is not all of America, nor even of the United States, by any means. He always speaks of Ohio as the Central West, as it once was, but it is now the Eastern West. His style is somewhat inflated and characterized by some mannerisms, especially a habit of preparing a surprise at the end of a sentence, which becomes

tiresome. Occasionally his imagination runs away, as when he says that the Delawares "range to-day over a million acres on the Kansas river and its tributaries, still dreaming of the time when they will again assume their historic position at the head of the Indian family." It is thirty-five years since the Delawares were removed from Kansas, and their former reservation is now the richest and most populous section of the State; while the conditions at present obtaining in the Indian Territory are such that it is scarcely possible that they dream the dreams attributed to them. He indulges in a good deal of hazardous conjecture, such as the statement that the English conquest of the continent would have been easier "had Providence reversed the decree which allowed Frenchmen to settle the St. Lawrence and Englishmen the Atlantic seaboard." The English position certainly had more advantages, among others the military one of enabling them to strike from interior lines. He also repeats a great deal, and presents much irrelevant matter. But notwithstanding these faults, Mr. Hulbert has the great merit of writing with enthusiasm and of vividly portraying the conditions that obtained during the period of which he treats. He has struck a new vein, developed novel ideas, and produced some very entertaining books.

F. H. HODDER.

#### STEVENSON'S RELIGIOUS FAITH.\*

Reversals of judgment are common enough in all phases of literary history, and striking examples are not hard to find in the past or in the present. The novel that impelled the reviewers to shriek at "Currer Bell" for immorality has its place to-day in reading-lists for young people; the cynical Thackeray has become the soft-hearted; Mr. Chesterton has only just finished explaining to us very convincingly that what we had condemned as formlessness and obscurity in Robert Browning's verse should be recognized as excess of the opposite virtues. And perhaps as notable an instance as any is furnished by the latest addition to Stevensonian criticism, "The Faith of Robert Louis Stevenson," by the Reverend John Kelman, Jr., of the Free New North Church, Edinburgh. Much water has flowed under the theological bridges since 1873, when the home of Thomas Stevenson was made un-

\*THE FAITH OF ROBERT LOUIS STEVENSON. By John Kelman, Jr. Chicago: Fleming H. Revell Co.

happy by the "horrible atheism" of his son; and what might have been discomfiting heterodoxy even in a layman of that epoch may to-day be uttered safely enough from the pulpit itself. We know now that the "family theologian" of Heriot Row lived to learn that the current had not carried the stray from Calvinism hopelessly beyond all shelter of belief. But it is safe to say that at the time when the future writer was struggling with the difficulties of his youth, the idea of a book such as Mr. Kelman has written would have been dismissed from the mind of the elder Stevenson as a worse than fantastic improbability.

The theme of Mr. Kelman's book, as the author reminds us, has under various names received more or less detailed attention from most Stevensonian critics. But Mr. Kelman is the first to discuss the topic at length from the standpoint of official clericalism, and from that position to consider as faith what others have called Stevenson's "attitude to life," "optimism," etc. "It is only beginning to be realized," he tells us, in an admirably-written preface, "that Stevenson had a message to his times, and that his faith is to be taken seriously." In interpreting the religious element of this message, Mr. Kelman has allowed himself great freedom. It is needful to recall Professor James's recent definition of religion as "a man's total reaction upon life" in order to get rid of surprise at such chapter-headings as "The Gift of Vision" and "The Instinct of Travel." Another quotation from the preface will, however, best indicate the writer's attitude toward his subject:

"The type of faith which his own words declare is peculiarly valuable at the present time. There is around us much unconscious Christianity. There are strong men whom God has girded though they have not known Him, and quiet men who do not seem to be following Christ, and yet unquestionably are casting out devils. These are the men who will best appreciate Stevenson's faith. Its unconventionality, its freedom from dogmatic expression, and the inseparable weaving of it into the warp and woof of his life's various activities, must appeal to many who have found themselves out of sympathy with the external forms of modern Christianity, though in heart they have remained true to its spirit."

To some readers — and they perhaps not the least Stevensonian of Stevensonians — it may seem that Mr. Kelman has brought to his Rome more than a little of what he has found there. It is not easy, for example, to assent unqualifiedly to the following sentence, which summarizes a discussion of Stevenson's marvellous power of reliving his childhood. "It will be apparent

to every reader that all this has a religious as well as a psychological significance." And if the revelation of personality is in itself a literary manifestation of the religious instinct, there are some odd pagan and semi-pagan figures which may find their way into that gallery with Stevenson. But even though we may at times be conscious of the special pleader in some of the deductions, the consciousness counts for very little in view of much admirable criticism in which the insight is as evident as the frankly-avowed enthusiasm.

The closeness of the relation between Stevenson the writer and Stevenson the man — which is the starting-point for almost all Stevensonian criticism — has made it possible for Mr. Kelman to consider very varied aspects of his author's personality and work.

In the chapters on "Subjectivity," "The Child," "Revolt and Originality," much that is familiar is retold sympathetically, and the ethical significance of characteristics such as conscious egoism, the recurrence of particular images, the directness and vividness of physical impressions, is newly insisted upon. Of especial interest in the chapter on books is the division which shows just how much the covenanting writers counted for among the contents of that strange literary crucible in which Stevenson fused his style. And nothing could be more delightful reading to the lovers of the earlier, inconsequent Stevenson of the "Essay on Roads" and "Forest Notes" than the two chapters on "The Instinct of Travel," the charm of which is not lessened by the perception of the fact that their writer is not seldom more of a royalist than his king. The concluding chapters, "Manliness and Health," "The Great Task of Happiness," and finally "Stevenson and his Times," deal with Stevenson's philosophy as he definitely enunciated it. Mr. Kelman analyzes Stevenson into "a Hebrew conscience and a Greek imagination, a Scottish sense of sin and a French delight in beauty," and perceives in him the chief representative of the New Hellenism, the note of whose spirit is the health and gladness which arises out of an energetic and compassionate life.

It will not be necessary to accept all Mr. Kelman's conclusions in order to recognize that the publication of his book is in itself a proof of the thesis he maintains. Whether or not Stevenson's message is of such a nature as to include all the essential elements of Christianity as it may be preached from a pulpit, it is still a mes-

sage to which many have listened, and which a dweller in the manse has found it well to interpret. And how much more fortunate in their prophet are Stevenson's listeners than their fathers, whom Arnold and Clough and Tennyson made half in love with despair, or at best taught to trust blindly in a vague hope, literary historians have already noted. There are some critics according to whom Stevenson came dangerously near to forfeiting his artistic birthright when he made it possible for a book to be written dealing with all that the term "faith" includes. They are mightily offended that the graceful essayist and teller of tales should have permitted himself to "descant upon morals"; and the famous characterization of "Shorter Catechist" is quoted by them with a sigh of reproach. "A shameless Bohemian haunted by duty," Mr. Henry James has called him; and the need for the qualification is unforgiven. But a greater than Stevenson survives the critics' blame for being the "week-day preacher" he called himself, and so long as there are readers who resemble Marjorie Fleming in at least the first two items of her confession that "she never reads sermons, but only novelettes and her Bible," there will be those who will not regret the possible loss to art in view of the compensation. For, taking Stevenson's utterance to his generation as little seriously as may be, he has given to all who can hear him a "partnership of interest in youth." And, if as some will have it, that is his best gift, we can afford to accept what he has chosen to offer with it, and be grateful.

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#### TWO MORE BOOKS ABOUT SIENA.\*

Lying as she does off the direct routes of travel in much-travelled Italy, Siena has hitherto escaped the attention of all but the more leisurely tourists, and has been one of the most neglected of Italian cities. She has also escaped the notice of those who have travelled the delightful ways of local history and descriptive literature. The bibliography of the subject is small, and until recently no complete history of the city has appeared in any language. Yet Siena has many advantages over

those Italian cities that have diverted the attention of tourists and writers from her. She is the most perfectly mediæval of them all, and remains practically the same as she was in the middle of the sixteenth century. Enclosed within fourteenth-century walls, and with an abundance of mediæval and Renaissance buildings in her streets of a style distinctly Sienese, she maintains a striking individuality that makes it impossible to institute a comparison between her and any other city.

At one time the architecture of Siena was enriched by towers so numerous that the city was hyperbolically likened to a canebrake, by those who saw her from a distance. Some of these towers were destroyed in the factional wars that were waged about them; yet those that remain are entitled to an honored place among the Italian towers whence modern architects derive suggestions. Siena was once of great commercial and manufacturing importance, the wealthy capital of a prosperous republic, the home of bankers who financed the Papacy, and boasted a population of more than a hundred thousand souls. The Black Death visited Siena for six months about the middle of the fourteenth century, and not only reduced her population but checked the execution of her ambitious plans for a cathedral of greater size and rarer beauty than that of her great rival, Florence. The transept, all that was built of the magnificent church that had been planned, remains to-day the most beautiful of the Italian cathedrals, and the city is filled with art-treasures representing schools of painting and sculpture distinct from all others in the history of art.

But at last Siena is coming to her own in a literary way if in no other. The appearance of no less than five books in the English language within the last few months, all upon various phases of the city's life and history, is evidence that she is no longer to be allowed to hide her charms from the passers-by. Three of these books have been already noticed in THE DIAL ("The Pavement Masters of Siena," by Mr. R. H. Hobart Cust; "Siena, Its Architecture and its Art," by Mr. Gilbert Hastings; and "A Guide to Siena," by Mr. William Heywood). The two admirably printed and richly illustrated volumes now before us claim to deal with the city chiefly from the historic standpoint. The larger of these, Professor Douglas's "History of Siena," presents that history in fifteen chapters, comprising 264 of the somewhat less than 500 pages of his book.

\* A HISTORY OF SIENA. By Langton Douglas. Illustrated. New York: E. P. Dutton & Co.

THE STORY OF SIENA AND SAN GIMIGNANO. By Edmund G. Gardner. Illustrated by Helen M. James. New York: The Macmillan Co.



Professor Gardner devotes the first chapter of his "Story of Siena" to its history. The remaining chapters in either book are devoted to other matters pertaining to the city.

This is not to say, however, that the proper proportions have been unobserved in either case. The history of Siena closed in 1555, when after a long struggle the Ghibelline city-republic succumbed to her more powerful Guelph rival, was deprived of her liberty, and became henceforth a "kind of glorified provincial town." For the past three and a half centuries she has followed the fortunes of the Grand Duchy of Tuscany. Hers was but an inconspicuous share in the great national awakening of Italy in recent years.

Had Mrs. Oliphant attempted for Siena what she did for Venice and Florence, she would have found among "The Makers of Siena" previous to the sixteenth century enough to engage her interest. There were saints like San Ansano, St. Catharine, and San Bernardino; ecclesiastics like Orlando Bandinello and Eneas Sylvius Piccolomini, whom Siena contributed to the Papacy as Alexander III. and Pius II. respectively; bankers like the Salembini and the Chigi; political leaders like Pandolfo Petrucci; architects like Santa Maria di Provenzano, Agostino di Giovanni, and Agnolo di Ventura; sculptors like Nicolo Pisano and Giacomo della Quercia; and painters like Giovanni Antonio Bozzi, usually known as Sodoma. To all these due attention is given in both the "History" and the "Story."

The books are delightful guide-books, not only to the city that now is, and to the art-treasures with which she is filled, but to her history and all else that may be learned about the city of the Tuscan Hills. To Professor Gardner's delightful chapters upon Siena, he adds two upon San Gimignano, the suburban "Town of the beautiful towers"; and a touch of present-day human interest is given to the book by the fact that the artist to whom was due the exquisite drawings illustrating the text, died while the work was in progress, and to her memory the author and publisher dedicate the "Story of Siena."

ARTHUR HOWARD NOLL.

THE larger portion of the third and concluding volume of "Chambers's Cyclopædia of English Literature" is now on the press, and it is probable that the book will make its appearance during the present month, though the publishers (J. B. Lippincott Co.) have not yet fixed the exact date of publication.

#### RECENT FICTION.\*

A new novel by Mr. James Lane Allen is in the nature of a literary event, for he is of the small number who put conscience into their writing, and never publish anything that is not the product of painstaking effort. His "Choir Invisible" of a few years ago set a new mark in our modern fiction, and almost made us feel that Hawthorne had found a worthy successor. But "The Reign of Law," which came next, fell far below the mark set by its predecessor, being labored in its thesis, and obtrusively didactic in its treatment. We regret to say that Mr. Allen's new novel, "The Mettle of the Pasture," is also a disappointment, and for much the same reasons. The sermonizing is perhaps not so pronounced, but the lack of spontaneity is quite as evident. The title itself is hopelessly forced, and requires a lengthy explanation which somehow does not explain altogether to our satisfaction. The situation upon which the story rests is both simple and familiar. The hero, during the years spent by him at a Northern college long before the story opens, has betrayed a young girl. A child has been born of their union, but has been legitimized by her timely marriage with another man. The betrayer returns to his Southern home with this secret gnawing at his heart, wins the love of the heroine, and is about to become engaged to her. The ordinary novelist's treatment of this situation would be to have the secret revealed by some outside means or accidental circumstance. The discovery would be made more important than the thing itself. But Mr. Allen's hero does not wait for his sin to find him out; he makes a clean breast of it at the critical moment, and the outraged young woman at once ends the relations between them. After several years of suffering for both, his feelings soften, and in the end the two are married, but not soon enough to spare for very long the broken life of the hero. His dying wish is a prayer for his infant son: "This is my prayer for you: may you find one to love you such as your father found; when you come to ask her to unite her life with yours, may you be prepared to tell her the truth about yourself, and have nothing to tell that would break her heart and break the hearts of others." The note of pathos

\*THE METTLE OF THE PASTURE. By James Lane Allen. New York: The Macmillan Co.

FOR THE PLEASURE OF HIS COMPANY. By Charles Warren Stoddard. San Francisco: A. M. Robertson.

THE MAIN CHANCE. By Meredith Nicholson. Indianapolis: The Bobbs-Merrill Co.

THE TRIUMPH OF LIFE. A Novel. By William Farquhar Payson. New York: Harper & Brothers.

THE LIONS OF THE LORD. A Tale of the Old West. By Harry Leon Wilson. Boston: Lothrop Publishing Co.

RONALD CARNAQUAY. A Commercial Clergyman. By Bradley Gilman. New York: The Macmillan Co.

MONSIGNY. By Justus Miles Forman. New York: Doubleday, Page & Co.

THE SILVER POPPY. A Novel. By Arthur Stringer. New York: D. Appleton & Co.

here is exactly right, and the teaching of the story, as far as it upholds the principle that the moral standard for the two sexes should be one and the same, is absolutely just. The style of the narrative, also, has a grave beauty and a subtlety of touch that are beyond the reach of more than a very few of our novelists. But the situation above outlined does not afford matter enough for a book of this length, and the author has been singularly unfortunate in his provision of subordinate characters and subsidiary episodes. These have little organic relation to his text, and are conceived in anything but a happy fashion. And in one instance at least (found at the close of Book I., Chapter 9) the author has so far lapsed from probability and good taste, has permitted himself so grotesque an aberration of style and characterization, that we read with sheer amazement what he has written, and rub our eyes to make sure that the words are really there. If the thing is intended for humor, Mr. Allen should offer up a fervent prayer to be delivered from all future temptations to be humorous, for of such are the promptings of the Fiend.

Paul Clitheroe was a young poet and journalist who lived in San Francisco in the seventies. He had an engaging personality, and made many friends, particularly among women. The practical problems of life were difficult for him to master, because anything like routine or patient endeavor was abhorrent to his artistic nature. He tried many experiments by way of making a living, including a few weeks as an actor in a provincial troupe. Being a Catholic, he sought counsel from his confessor, but could get no lasting consolation in that quarter. He was a Bohemian, a dreamer, almost a mystic, and his restless soul brooded perpetually over the enigma of existence. His life was a confessed failure, yet it had its hours of quiet satisfaction and even serenity of outlook. In his younger days, he had wandered in many countries, and had known the languid island life of the Southern seas. One day he disappeared from his customary haunts, and his friends knew him no more. Rumor had it that he had joined the Franciscans and was living the contemplative life in a Venetian community. In fact, he had been drawn away to the Southern seas, impelled by an irresistible memory of the ancient charm, and, like Waring, had dropped out of the ken of civilization. A series of the episodes in this troubled career — if so futile a life-history may be called a career — put together without much regard to their actual time-sequence, is given us in a book entitled "For the Pleasure of his Company." When we say that the author is Mr. Charles Warren Stoddard, nothing need be added for those to whom this name has already made its magic appeal; for others, we may say that the book, for all its rambling and inconsequent manner, is a piece of charming literature, the expression of a spirit unfettered by the conventions, freely disporting itself in its own native element of imagination and fantasy.

Mr. Meredith Nicholson, the historian of litera-

ture in Indiana, has bestowed much praise upon his fellow-citizens addicted to authorship. Meanwhile, he has been producing literature of his own in a modest way — poetry, criticism, and now a novel, which is a far more creditable piece of work than most of the Indiana products that he has marked for laudation. It is a novel of modern life, largely a novel of the world of business, the scene being laid in an aspiring Western town which seems to be situated somewhere on the Missouri River. The practical interest culminates in a struggle for the control of the local traction company, although we think that when the critical moment is reached, the author might have dealt more strikingly with the situation. The romantic and personal interest of the novel is created by a young woman, the daughter of the local magnate, for whose hand three men are claimants. We are kept guessing until near the close, when the atmosphere is cleared by the death of one and the flight of another, a victim of moral cowardice. There is also a flamboyant local festival and a mysterious abduction. Out of these materials "The Main Chance" is constructed, and with such skill as to keep the interest sustained throughout. Mr. Nicholson knows intimately the scenes and types which he manipulates, and his work is craftsmanlike and meritorious in a marked degree.

Some time ago, Mr. William Farquhar Payson wrote a historical novel of the Lost Colony in Virginia, and made it noteworthy by the somewhat audacious introduction of the figure of Christopher Marlowe. He now presents us with a novel of modern conditions entitled "The Triumph of Life." Unfortunately, he has acquired a taste for fine writing, and the result is a novel that is unpleasantly strained and fantastical in manner. A young collegian writes a novel filled with noble thoughts. It fails of success, and he is plunged into gloom and cynicism. Then a most exasperating young woman treats him badly, and he resolves to have done with idealism, and win success by pandering to the lower tastes of the public. His name is Enoch Lloyd, and he discovers one day that he can give to it the anagrammatic form of Dolly Cohen. Under this pseudonym he writes sensational rubbish which has a large sale. Then he tries to write noble thoughts once more, and finds that the power has left him. Meanwhile his first book has a belated success, and he is sorry that he deserted his ideals. He is elected to the Millennial Club, an introductory banquet is arranged for him, and there, instead of accepting the honor with thanks, he makes an open breast of his literary turpitude, and resigns. This is the triumph of life, and averts the sinister influence of an impossible young woman of French extraction who thinks she has him in her toils. In the end, the exasperating young woman first mentioned behaves more reasonably, he gets back his lost inspiration, and the future is made bright. This is the material for a good story, but it is wellnigh spoiled by an artificial intensity and all sorts of



inflated mannerisms. Unhappily, we cannot all be Merediths, and it is just as well for most of us to recognize this hard fact.

"The Lions of the Lord," by Mr. Harry Leon Wilson, is a chronicle history of Mormonism done into fiction. It begins with the expulsion from Nauvoo of the followers of that very cheap prophet, Joseph Smith, and goes on to tell about the journey across the plains, the settlement in Salt Lake Valley, the growth of the theocratic community, the deeds of the Danites and the Mountain Meadow massacre, the schemes of the crafty Brigham, the fanaticism of his dupes, and the long conflict with the Federal authorities. As the author warns us, "the make-believe is hardly more than a cement to join the queerly-wrought stones of fact that were found ready." Still, there is enough of romantic interest to keep the narrative alive, and the leading character offers an interesting study in the temperament of the religious enthusiast. But this is a case in which the truth is stranger than any possible fiction, and the author has done well in keeping close to history. Mormonism is worth knowing about, because it typifies a form of human credulity that finds examples—although less striking ones—in the history of every age. The vulgar tirades of Brigham, as they are reproduced in these pages, are paralleled in the spirit, and almost in the letter, by the outpourings of a present-day religious charlatan, who plays upon the same coarse fibres of human nature, and who likewise counts his followers by the thousands.

The Rev. Bradley Gilman, in writing "Ronald Carnaqua," has sought to portray two contrasted types of the modern clergyman; the one a quiet worker of fine fibre and absolute purity of motive, the other an ornate person of strictly superficial attainments and wholly devoid of spirituality. A New England city of moderate size is the scene of this story, which is chiefly concerned with the fortunes of the two clergymen in question, and with the church which first the one, and then the other, has in charge. The author's purpose—for this is a book with a purpose, if there ever was one—may be gathered from these prefatory words: "When a church and preacher disregard the sacred leadership of Truth, and undervalue the worth of pastoral ministrations, and subordinate worship to amusement, and when they test the merit or strength of a church and minister solely by mercantile standards, then that preacher and people have become commercial and sordid; then the higher vision is withdrawn; and where there is no vision, the people perish." Mr. Gilman writes from the fulness of knowledge, and, while his work has little to commend it as a work of fiction, its value as a sociological study is considerable. Most serious people feel that the clerical profession, more than any other—unless we admit the politician to the professional classes—is exposed to influences of so subtly demoralizing a nature that it takes a strong man indeed to escape their contagion. It is in its analysis

of these influences that the strength of "Ronald Carnaqua" is found, and in the force with which the spiritual, as opposed to the commercial, ideal of the minister's calling is presented.

Mr. Justus Miles Forman's new novel, "Monsigny," is a thin and sugary performance which pretends to depict deep passions, but hardly comes within speaking distance of actual life. The central situation is so hopelessly far-fetched and strained that the story has about as much reality as a fairy tale, and is, besides, characterized by cheap theatrical effects and artificial sentimentality. The doll heroine, the wooden manikin hero, and the hysterical woman who tries to be their evil genius are alike uninteresting and unreal. The action takes place in a French chateau—the Monsigny of the title—but the characters are all English except the doll heroine, whose mother was French.

"The Silver Poppy" is a novel of literary and artistic life in New York, and is written by Mr. Arthur Stringer. It is about a young Englishman from Oxford, doing slum work and hack journalism in the American metropolis, and a young woman from Kentucky, who has scored a great success with a novel called "The Silver Poppy." Unfortunately, her reputation is based upon the filching of another man's brains, and when a second novel is demanded of her by the impatient public, she is in a hopeless *impasse*. Here the Englishman comes to her rescue, and rewrites her manuscript, making a strong and vital thing out of it. He also falls in love with her, not knowing of her past deceit. When the facts come out, he goes back to England, and she is left despairing. He is a good deal of a prig, and the young woman is better off without him, did she but know it. The whole action of the story is unconvincing, and we are not greatly concerned about what happens to any of the characters. The best thing about the book is its semi-humorous account of the conditions of journalism as it is viewed by the commercial syndicate in whose hands the hero is a victim, during his early apprenticeship to the trade. "The bureau had a Menu Page, too, made up by a very lean and hungry-looking old gentleman who lunched sparingly on a sandwich each noon, and a Religious Thought Page, edited by a very stout individual who kept a brandy-flask standing beside his ink-bottle." This is the sort of thing we mean, mildly amusing and yet reasonably truthful in its revelations. WILLIAM MORTON PAYNE.

#### NOTES ON NEW NOVELS.

A war in society between rival cliques, with the interest centring in a beautiful woman, is ideal subject matter for historical romance, as Mr. Alfred Henry Lewis proves in "Peggy O'Neal" (Drexel Biddle). The heroine, a sweet, sensible, and beautiful Irish woman, daughter of a Washington tavern-keeper, becomes the wife of Andrew Jackson's Secretary of War, John Henry Eaton. Her antecedents, and envy of the charm she exerts over the men who come in contact

with her, induce the other ladies of the Cabinet to refuse to her social recognition. President Jackson espoused her cause in the thorough-going way characteristic of him, with the result that his Cabinet was eventually disrupted. These are the historical facts upon which the story is based, and the incident stands quite by itself in our national annals. But the treatment of the story, its vividness of presentation and realization of the time, are entirely Mr. Lewis's. He writes in a quaint, individual manner, with abundant humor, setting the narrative in the mouth of one of Jackson's "kitchen cabinet," and enabling the reader of to-day to form an estimate of "Old Hickory" hardly to be obtained in any other way.

Mr. I. Zangwill seems to be coming into the requisite prominence to justify a uniform edition of his prose writings, and "The Grey Wig, Stories and Novelettes" (Macmillan) is a step in that direction. It contains some of his earliest as well as some of his latest work, as he is careful to explain in a prefatory note; yet it leaves a general impression of uniform strength and skill, various as are the subjects treated. These range from a study of the French *bourgeoisie*, through British politics, feminine psychology exhibited in love-making, an Arctic explorer in London society, a good old-fashioned murder story with a modern *dénouement*, a serving maid who inherits millions, to a little Irish lady who is at once a governess to the young and a singer in music-halls. More variety could hardly be contrived, and the treatment is quite as versatile as the choice of themes. Nothing Mr. Zangwill has written, not even "The Schnorrer," leaves quite so strong an impression of his mastery of English humor, while the evenness of treatment, diversified in time as is the work, must be considered remarkable.

Notwithstanding that Mr. Nathaniel Stephenson has made an undeniably good story of his "Eleanor Dayton" (John Lane), it is so complete a disappointment as regards the working out of the love element that it will hardly be judged fairly by the average reader. The heroine, whose name is lent to the book, is one of the most beautiful of women, the descendant of two colonial families of distinction in Maryland and southern Ohio. Yet she is disposed of toward the close of the book as a decayed gentlewoman, keeper of a boarding-house, and the companion of fashionable young ladies desiring a European tour. This is not an alluring fate, and Mr. Stephenson does not succeed in proving that Eleanor did anything to deserve it. The trick of taking the most dramatic scene in the book out of its due place and using it for the opening chapter, though sanctioned by age and authority, here gives an impression largely erroneous and is responsible for much of the disappointment. Yet the book is ably written, and in some of the battle pictures of the civil war approaches excellence, while proving on almost every page the right of the author to rank among the most promising of younger American writers.

A conscientious and able workman, Mrs. Ellen Olney Kirk will lose nothing in reputation by the publication of "Good-Bye, Proud World" (Houghton). The tale opens in a New York newspaper office, discovering the heroine in the person of the editor of the "Hearth and Home" department. She is a woman past early youth, of excellent connections, practically alone in the world, respected by her associates, always busy, and from a man's point of view overworked. She longs exceedingly for rest—not a mere vacation, but a lifetime

with no more writing nor newsgetting, nor drafts on ingenuity perpetual and insistent. To her comes—as happens so much oftener in novels than in real life—an elderly lawyer to inform her that she is the sole survivor of her father's family, and as such entitled to a pleasant little property in a New England seaport town, including an old-fashioned house and investments enough to maintain it. The scene then shifts to the new home, and a pretty romance begins, well conceived and thoroughly knit together. The book is delightful reading, and of more than usual merit.

One of those annoying slips which arise to the discomfort of authors appears in Mr. Vance Thompson's "Spinners of Life" (Lippincott). Though the fact is not mentioned directly, and the inference is in just the other direction, Mr. Thompson makes his protagonist at least nine years younger than his heroine,—that is, the night his father killed her's she was "a frightened child of ten" (page 57), and he "was a baby" (page 216). The story turns upon the willingness of a man deliberately to slay another whom he has never seen, by seemingly innocent means, for the sake of great financial gain,—a temptation to which the son of the murderer succumbs. The situation, though essentially stated by J. J. Rousseau, is a novel one, and is most originally worked out, lending the book an interest it could not have had otherwise. The scene is in New York, and classes in society not ordinarily met are involved. The book is marred here and there by too obvious symbolism.

Mr. George Barr McCutcheon has put far behind him the atmosphere of romance in his third book, "The Sherrods" (Dodd), making it a story of life in a farming community in Indiana and in Chicago. The action is not the principal feature of this book, which follows the more ambitious plan of showing how one human soul can sink into the depths through over-much prosperity, while another ascends the heights through love of a woman both good and pretty. Depending in this way upon subjective rather than objective processes, there is small chance for intricacies of plot, but there is still a flavor of melodrama which keeps dulness aloof. The protagonist of the story succeeds in marrying two good women, an ingenious way of introducing an element of immorality or vice without in any manner reflecting upon American womanhood. The most apparent criticism to be brought against Mr. McCutcheon's story is that he has given himself too little room for the full development of so purely psychical a study. Nor has he been able to devise a sufficiently heaping reward for his good young man.

Mrs. Alfred Lawrence Felkin, known to novel readers under her maiden name of Ellen Thornercroft Fowler, has written "Place and Power" (Appleton), a story of two English families which raise themselves from provincial obscurity to the highest places of power in the United Kingdom. The story develops itself by leaps and bounds, covering more than half a century and ending in the living present. Somewhat disconnected as a result of this treatment, the book is made disagreeable by a certain narrowness of view which is the more marked because similar narrowness in one of the families discussed comes in for so much reprobation at the novelist's hands. One of the families is atheistical, the other of the established church. A curse pronounced upon the head of the former house working itself out feebly through the later portions of the narrative gives Mrs. Felkin the

element of the supernatural she so affects, but its conclusion, though ingenious, is not in the least inspiring. The appeal of the book is markedly British, politics playing a principal part, so that the interest for American readers is comparatively slight, and difficult to estimate at its true value.

Mr. Justin Huntly McCarthy's "Marjorie" (R. H. Russell) continually suggests Stevenson's "Treasure Island." There are pirates enough and to spare, and, too, they conspire to obtain possession of a ship fitted out for a lawful purpose. Shipwreck ensuing, the better inclined among the crew erect a stockade and undergo a siege from the pirates, whose efforts would have been crowned with success did not a frigate send the customary shell into their midst at exactly the right moment. The differences chiefly lie in the two women who figure in the story, one on each side, the nice one lending her name to the book and her fate to the hero's, while the other one is wedded to the pirate king. Melodramatic as the book is, it is a great improvement on its predecessor, "If I Were King."

Mr. Rider Haggard has left South African novels and South African history, and, seemingly getting as far from both as possible, gleams the grain for his "Pearl Maiden" (Longmans) from the ripe harvest of Josephus. Very early Christians, Essenes, and the fall of Jerusalem, afford him abundant opportunity to exhibit his matured powers of imagination and description, the details of the siege and its termination being too horrible to permit of elaboration. It cannot be said that the resulting story is as interesting as some of his later romances, particularly those in which the redoubtable Umslopogaas figures; but there is a compensating ripeness and reserve. The heroine is a beautiful figure, one likely to remain in the mind, and quite the best conception Mr. Haggard has embodied in his fictional work — which includes his history.

The notable difference between the tales of the French capital in Mr. Guy Wetmore Carryl's "Zut and Other Parisians" (Houghton) and other similar tales is that these are really French, in conception, material, and execution, and the incidents as well as the atmosphere can hardly be thought of in any other connection. There are eleven of them altogether, dealing with every social rank from the millionaire to the burglar, more than half taking in those in the humbler walks of life. For all these various conditions Mr. Carryl has an abundant sympathy, the more marked in this particular instance because in a previous book he showed himself entirely without sympathy for the working people who are his countrymen. "Zut and Other Parisians" is commendable for many things, not least for having a decided style of its own, somewhat Gallicized, to be sure, but straightforward, sufficiently clear and simple, and with a nice perception of the *mot juste*. Its principal element, perhaps, is a delightful humor, readily shading into pathos.

The incursion of the Young Pretender, culminating in the fatalities of Culloden, is the historical episode about which Mrs. Amelia E. Barr has grouped the successive love-stories of her heroine in the book called by her name, "Thyra Varriek" (J. F. Taylor & Co.). The two lovers arrive at a decision regarding the girl at the same moment, and quarrel bitterly before she takes the Highlander MacDonald in the face of her father's strenuous opposition. He is made captive on his wedding day, but when he sets out to wreak his vengeance on his rival he finds his life spared by him

when defenseless, foregoes his quest, enlists for Prince Charlie, and goes down with him to defeat and eventual death. Meanwhile the rival becomes a scholar, and in the fulness of time comes to his own. The book has the picturesqueness of narrative which is always Mrs. Barr's, avoids too great a tax upon the reader's nerves by impersonal narration of the more exciting episodes, and is rather out of the common.

The late Frank R. Stockton left a posthumous story called "The Captain's Toll-Gate," which is now published by the Messrs. Appleton, and abundantly sustains its author's reputation for whimsical and quiet humor. The story is prefaced by a memoir from the graceful pen of Mrs. Stockton, a portrait of the author serving for the frontispiece of the volume. The narrative is fully characteristic of Stockton at his best, and it would be hard to imagine a better book so far as entertainment is concerned.

American students of fiction will, for the most part, obtain their first knowledge of the late William Edwards Tirebuck from the memoir of him by Mr. Hall Caine which serves as a preface to his posthumous novel, "Twixt God and Mammon" (Appleton). The story is concerned with an English rector of ritualistic tendency, who falls in love with a pretty convert of his own making, a girl brought up in the Kirk of Scotland. The book shows a fine knowledge of the feminine and clerical mind, and brings out their kinship clearly in this particular instance.

Another attempt toward making it impossible for those in a sheltered life to avoid a knowledge of the distress and woe of the less fortunate world is made in "The Story of an East Side Family" (Dodd, Mead & Co.), by Miss Lillian W. Betts. It is a book wholly different in treatment from such work as Mr. Arthur Morrison, for example, has done in England, having something of the ordered detail and comprehensive following of life from infancy to old age which characterized the books of Zola. Some quarrel can be had with the tendency, discernible throughout the book, to anticipate events, the subsequent returns to orderly narrative being confusing.

Of the fashion of a day long gone, "Retribution: A Tale of the Canadian Border" (Jennings & Pye), has been written by Rev. James B. Kenyon, known to many Americans through his volumes of graceful verse. Here Mr. Kenyon has been content to weave superstition and an evident moral into a short narrative, not very well realized and astonishingly lacking in poetic quality. The tale concerns one family which in past generations has been able to raise itself upon the ruins of another. Remorse seizes one of the descendants of the prosperous house, and he turns the property back to its rightful owner. Through his improvidence the estate reverts to the descendant of the one who made restitution, and his daughter and the former owner's son fall in love. They are thwarted on every side, and the outcome is doubly tragic.

Dr. James Ball Naylor has taken for the theme of "Under Mad Anthony's Banner" (Saalfield) the campaign made by the hero of Stony Point against the Indians and British during Washington's second administration, the book and the campaign culminating together in the effective victory at Fallen Timbers. The characters of the romance most in the eye of the reader are two scouts, and the one of the two who serves as hero is assigned the difficult part of being in love with two women at once. This complication the author treats



with a *naïveté* really astonishing, leaving the interest of his book almost wholly in the hair-breadth escapes of the scouts and the perfidy of one of Wayne's personal staff. The story is in no way remarkable, though it may serve to afford an occasional student of history a fair picture of the frontier life of the day.

British imperialism comes near being reduced to an absurdity in Mr. Cutcliffe Hyne's "More Adventures of Captain Kettle: Captain Kettle K.C.B." (Federal Book Co.), as the title-page reads, curiously enough. As those who read the tales of which these are the sequel will recall, Captain Kettle was everything a Briton ought to be for the display of the finer national qualities in a serio-comic vein. He was not much to look at, it is true; but this is probably only to prove that it is not looks, but deeds, that the Briton values. Here the small but indomitable master mariner and minister of the Wharfedale Particular Methodists bears himself like a veritable *Conquistador*, rescuing strips of British Empire all over the world, conquering "inferior" races by a glance of his eye and a flourish of his revolver, taking possession of ships on the high seas without a suspicion of piracy, and exhibiting many more doughty deeds of dering-do. At the last, his death being supposed certain, he is knighted, characteristically enough.

It is a conventional novel of the ultra-fashionable folk of New York that Mrs. Doré Lyon has written in "Prudence Pratt" (George V. Blackburne Co.), and it is rather more than ordinarily conventional. A young lawyer from the South, with a paltry income from his profession of \$25,000 a year, has the audacity to fall in love with the daughter of a society leader who has ordered her into an engagement to marry a man worth \$10,000,000. It would be hard to conceive anything more obvious than the result certain to flow from such a situation,—and it flows accordingly. Mrs. Lyon knows her people, and they are as conventional as the plot.

"Until Seventy Times Seven" (Whittaker) is a moral story somewhat out of the common run, the work of an anonymous author. It deals with the life of an Episcopalian clergyman whose wife has deserted him for the stage, a child being born to her several years after the separation. She comes back to him while he is the rector of a parish in one of the American smaller towns, believing herself to be near death. But care brings her physical health again, her husband's manliness to moral regeneration, and the book ends happily. It is a daring theme, but one well carried off on the spiritual if not on the literary side.

#### BRIEFS ON NEW BOOKS.

*An entertaining book about Browning.*

In selecting Mr. G. K. Chesterton to prepare the volume on Robert Browning for the series of "English Men of Letters" (Macmillan), the editor was doubtless aware that the resulting book would be anything but humdrum, and may very reasonably have entertained some misgivings as to the experiment. For Mr. Chesterton is a young writer who is chiefly characterized by unexpectedness, and is determined to be original at all costs. He has certainly produced an entertaining book, and a book which is, on the whole, reasonable in its conclusions, although these are often stated in somewhat startling terms. Mr. Chesterton's chief literary affectation is para-

dox, as when he says that "Browning's love-poetry is the finest love-poetry in the world, because it does not talk about raptures, and ideals, and gates of heaven, but about window-panes, and gloves, and garden walls," or when he calmly remarks, *à propos* of the elopement with Elizabeth Barrett, that "he had always had the courage to tell the truth; and now it was demanded of him to have the greater courage to tell a lie, and he told it with perfect cheerfulness and lucidity." This sort of cleverness, and the other sort that finds expression in such incidental observations as "Paul founded a civilization by keeping an ethical diary," is apt to pall upon the reader who discovers it upon every page; but such is Mr. Chesterton's way, and the defects of his qualities must be forgiven for the sake of the qualities themselves, which are freshness of mind, keenness of penetration, and freedom from the obvious *éclatés* of criticism. The author strains his points now and then, as when, speaking of the poet's last hour with his wife, he goes on to say: "He, closing the door of that room behind him, closed a door in himself, and none ever saw Browning upon earth again, but only a splendid surface." This comes dangerously near to being nonsense. The materials for a study of Browning are so easily brought together that there has been no question of research in this work. There are the letters, and there is Mrs. Orr's biography, and there are the poems. The Browning Society has brought out a few facts of its own, and many anecdotes are current in books of literary gossip. These are Mr. Chesterton's sources; the rest he has evolved from his imagination. Speaking of the cryptic titles of the later poems, he tells of "a lady I once knew who had merely read the title of 'Pacchiarotto and How He Worked in Distemper,' and thought that Pacchiarotto was the name of a dog, whom no attacks of canine disease could keep from the fulfilment of his duty." We must be pardoned for entertaining a dark suspicion that this lady is a myth. Mr. Chesterton has a good deal to say about Browning's alleged obscurity, and the upshot of it all is about what Mr. Swinburne has said in discussing the same subject. Browning's vision was lightning-like in its swiftness of action and sharpness of revelation, and he did not think it necessary to help men of duller and slower vision to see all that he did; or, rather, he could not comprehend how much duller and slower of vision the ordinary run of mortals are. As our author puts it, "Sordello" was "the most glorious compliment that has ever been paid to the average man."

*Saxon life and architecture.*

The title to Professor Gerard Baldwin Brown's two handsome octavo volumes on "The Arts in Early England" (Dutton) is likely to be misleading to one who is seeking information in the history of art as that term is generally accepted. And the selection of that title is scarcely explained by the sub-titles to the two volumes respectively,— "The Life of

Saxon England in its Relation to the Arts" and "Ecclesiastical Architecture in England from the Conversion of the Saxons to the Norman Conquest." These sub-titles, however, show the relation of one of the volumes to the other and of both to an earlier work, — "From Schola to Cathedral, a Study of Early Christian Architecture and its Relation to the Life of the Church," published a few years after the appointment of the author to the Watson-Gordon Professorship of Fine Art in the University of Edinburgh. The author finds the art of the Middle Ages to a large extent centred in architecture. There were, indeed, in those days, forms of art which were not directly connected with the constructive art, yet architecture is clearly marked out as the predominant Mediæval craft; and therein Professor Brown finds his justification for regarding his dissertation upon architecture as inclusive of all the arts of Saxon England. To a proper study of the architectural monuments of the period under consideration, — castles, churches, and monasteries, — a knowledge of some of the facts of the religious and social life of the Saxons in England is necessary. It is to a discussion of these economic conditions of Saxon England that Professor Brown devotes the first of the volumes before us. He draws his material more largely from the Venerable Bede's "Historia Ecclesiastica" than from any other source. How thoroughly he pursues his inquiries might be illustrated by his discussion of the "Ing Theory," for example, — that is, that English place-names terminating in "ing" or "inge" imply an original settlement by an individual and not by a body of kinsfolk; a theory which Professor Brown does not hold as of unquestioned orthodoxy. The Country and the Town of a thousand years ago, the Monastic seats, and the Village Church in its varied relations, are all similarly discussed in a manner deeply interesting to the antiquary, the archæologist, and the historian, as well as to the art student. The second volume contains a descriptive survey of the Saxon buildings in England, and is a careful recension of a series of articles which have appeared in a prominent architectural journal in England. As a survey, it is a fairly wide one, embracing examples from all periods and from all parts of the country. As a contribution to the architectural history of England, it is all the more valuable because of the discussions of economic questions in the preceding volume. The illustrations are for the most part original sketches drawn from the author's measurements. Maps and an index list of Saxon buildings render valuable assistance to those who would seek to investigate the subject further.

*A memorial of  
the Emerson  
Centenary.*

The success of the series of lectures at Concord and Boston, celebrating the Emerson centenary during the last two weeks of July, was largely due to the zeal and practical devotion of a few promoters, among whom Mr. Edwin D. Mead merits special mention.

It seems fitting, therefore, that a memorial volume should issue from his pen, and record in more permanent form his personal aim "to prompt young men and women to such new companionship with Emerson as shall give them a larger portion of his idealism and lofty spirit in religion and philosophy and in the service of mankind." The three essays now brought together in the volume entitled "The Influence of Emerson" are compiled from various public addresses, and have less of the evident purpose to be "timely" than has characterized much of the Emersonian criticism of the last few months. We find here frequent reiteration of familiar truths, yet there are passages of such deep feeling and personal revelation that the reader gains a new zest from the volume. The first chapter deals with "The Philosophy of Emerson," carefully choosing the term Idealist in preference to that of Transcendentalist, and differentiating his Idealism from that of the great German philosophers. "Nature," as the utterance of the poet and the thinker, was "full of Darwinism." Of Emerson's ethics and their relation to Kant's principles, the author says: "The three cardinal doctrines of the Kritik of Practical Reason never received such powerful summary statement as in Emerson's famous lines:

"So nigh is grandeur to our dust,  
So near is God to man,  
When Duty whispers low, 'Thou must,'  
The youth replies, 'I can.'"

In the second essay, "Emerson and Theodore Parker," Mr. Mead has touched with a broad pen upon the correlation of the two men in religious teaching and their joint service for liberal theology and a reasonable faith. The third paper outlines with detailed vividness the personal relations between Emerson and Carlyle. Without any expanded study of the two men in their intellectual or literary aspects, Mr. Mead has given an interesting review of the circumstances which began and continued this rare friendship of souls. Their differences of temperament, training, and social relations are well defined; yet the bonds of unity are strongly proclaimed and illustrated. Allied in friendship and aim, unlike in methods and direct influence, the two names will ever be linked "as awakens and inspirers, as preachers of self-reliance and individualism against the complacency, superstitions, gregariousness, and sham that were rusting out the world; as prophets of the soul, eternity, and God, the universal miracle, against agnosticism, mechanical philosophy, and a utilitarian morality."

*Russia as a  
new America.*

A volume by Mr. Wirt Gerrare entitled "Greater Russia" (Macmillan) embodies the results of personal impressions received in the course of a slow journey of investigation throughout Russia and Siberia in 1901. In making his observations the author has cared less for political questions or governmental institutions than for actual industrial opportunities and the extent to which these have been grasped.



Petty official annoyances are, indeed, noted, but more as an evidence of the inability of the Russian citizen to exist without paternalistic government than as in themselves an essential evil. For it is in this dependence upon the state that Mr. Gerrare finds the chief lack of similarity between America and Russia, which Russians themselves, he tells us, are fond of calling the "New America." His estimate of the justice of the comparison is decidedly adverse. "Physically, Russia may resemble America; it may have a similar climate and equal natural advantages, but unless the Russian people possess certain qualities the Americans have, they will not make any 'New America' of any part of the empire. The difference is immense. In the United States of America the state is the servant of the public; in Russia every individual is a servant of the state. In America a number of individuals combine for a certain purpose, and the state confirms or legalizes their action. In Russia, it is the state that initiates, the state that achieves, and the state that looks to the public for approbation. It is the state that leads, guides, and pushes the public in the way it intends they should take." The greater portion of Mr. Gerrare's work is, however, devoted to a careful analysis, very nearly a census, of industrial conditions in Siberia, involving detailed explanations of the exact stage of development of railways, mines, roads, markets, agriculture, and trade, in each district traversed, together with an impartial opinion on the probable rapidity of, and opportunity for, future advancement. The inevitable dulness of a semi-statistical compilation is largely relieved by shrewd characterizations of men and peoples, which, in conjunction with incidents illustrative of customs and habits, furnish the medium by which the author passes on to the reader his own fund of exact information. Still, it is in the very exactness of his information and the evident impartiality of his judgments that Mr. Gerrare's volume is distinctly a valuable addition to our literature on contemporary Russia. The work is profusely and excellently illustrated.

Some new  
letters of  
Wellington.

"The Correspondence of Lady Burghersh with the Duke of Wellington," edited by her daughter, has recently been published by Messrs. E. P. Dutton & Co. There are a photogravure portrait of Lady Burghersh and three excellent ones of the Duke, one of which, a back view, from a water-color sketch by C. R. Leslie, is reproduced in color on the cover, making a unique decoration. The portraits acquire fresh interest after the letters have been read, with their frequent references to the nuisance of being "the slave of these great artists," who were always clamoring for sittings, and whom the Duke had grudgingly to endure because all the world and its monarchs insisted upon being given his portrait. Most of the letters included in this collection are from the Duke to Lady Burghersh, who was his niece and the wife of a favorite aide;

but there are a few to Lord Burghersh, and a few more from Lady Burghersh to the Duke or her husband. Altogether, they are meant to show the Duke as he was to his friends and family: a man to be loved, as well as a military genius. Some of the letters are as halting and repetitious as Wellington's speeches. Others are terse, coldly formal, and full of matter, like the famous despatches; but occasionally they become confidential, humorous, and very entertaining, like the letters to Lady de Ros. We find in them discussions of military affairs and politics, in which Lady Burghersh took a keen and intelligent interest; many references to the number of tiresome people he must entertain, and the countless matters he must attend to "because no one else will," and to the multitude of letters he received "which might as well have been written to any body else." Only, as the Duke put it, "That which people will not understand is that the whole labour and business and ceremony and everything else of the world cannot be thrown upon one man, and that an old one!" Yet he never flinched from the responsibilities that were thrust upon him, and he had time enough left to do all in his power for the comfort and pleasure of Lady Burghersh and her children. He was continually asking them to Walmer Castle, — in the warmth of whose rooms he took a pride that sometimes threatened to suffocate his guests, — and on the day of his death he had made all preparations to meet her at Dover and speed her on her journey to the Continent. The letters are not models of the epistolary art. They reveal nothing but the kind heart and unselfish thoughtfulness of a great general and statesman. It is as setting forth this rather neglected side of Wellington's character that they make their claim to attention.

Cookery and  
climate.

In this age of domestic-science culture, no worthy cook-book needs an excuse for being, and "The Landmarks Club Cook Book," which comes to us from Los Angeles, Cal., would need none in any age. For although it does not claim to be scientific, it is closely allied to science, being the first of its class, as far as we know, based upon or definitely recognizing a regional adaptation of foods. It is strange, as is pointed out in the preface to this book, that people should wish to eat in Labrador or in the tropics the same food they eat at home. An Indian tribe in any country, it is said, has more dietary sense than the most intellectual visitor. By the slow gravitation of common-sense, it has arrived at the food *régime* best adapted to its environment, and that without medical conventions, chemical analyses, health-foods, or "faked" coffees. A New Englander goes to Panama and calls for beans and beefsteak, or in Alaska eats his roller-process bread and fruit; but the dish-faced aborigine knows better, — or if he does not know better he invariably *does* better, without the wear and tear of knowing. This book radiates attractiveness,

from the significant string of peppers on its cover, through its pages of half-tone pictures of the California missions in whose interest it is published, to the body of the volume. With signed recipes from everywhere, its specialty is Spanish-American cookery, and its masterpieces are famous dishes of Old California, Mexico, and Peru. The fact that Mr. Charles F. Lummis contributes an introductory article on Spanish-American cookery vouches for its accuracy as well as for its charm. He also gives recipes for many historic dishes of those southern lands which have held a large portion of his life and of his heart, and his section of this book is the only place known to us where one can get English cooking directions for real Spanish dishes. Every American has reason to thank the Landmarks Club for its efforts to preserve the most interesting of the historic remains of Southern California. It has worked under expert supervision, and the reports of what it has accomplished with little money are most interesting. The compilation of this book has been a labor of love on the part of the club, and the proceeds of its sale will go to the further work of restoration of the now fast decaying yet still beautiful mission buildings. The book is published by the Out West Co., Los Angeles, Cal.

*Introduction to  
Greek Classical  
Literature.*

Professor William Cranston Lawton's "Introduction to Greek Classical Literature" (Scribner) is the latest addition to the list of manuals of the subject prepared primarily for teaching purposes, but not without attraction for the general reader. Mr. Lawton's book has an unusual measure of this attractive quality, for he is a much-practiced writer, and has acquired a method of expression which makes its points strikingly yet with a surprising economy of words. He is not as successful in making his meaning clear, as may be illustrated by the following sentences, which would be sure to lead a beginner into sad misconceptions: "Herodotos, Plato, Plutarch, the tragic three, are . . . indispensable." "Investigations no less fruitful are now in progress in various parts of the Ægean, notably in Crete, and in Cyprus." Imagine the feelings of the teacher who is informed, with our author as authority, that Crete is in the Ægean, and that Herodotos, Plato, and Plutarch are commonly spoken of as "the tragic three"! Mr. Lawton's book is divided into a large number of brief chapters, and many of these into still briefer sections, treating of individual authors. The chapters include such special topics as "The Mythic World," "Homeric Problems," "Beginnings of Greek Music," and "Greek Athletics." The treatment of authors is perforce very brief, but such men as Aristotle and Lucian surely deserve more than the few skimpy comments that are accorded them. Mr. Lawton is up to date in his use of the results of recent discoveries—Herondas, Bacchylides, Greek music, and the Constitution of Athens—although the Timotheos find seems to have been just too late to get mentioned. We find Timotheos

in the index, but the page referred to contains no word to bear out the reference. The author is most nearly adequate in his treatment of the poets, but is a little too fond of experiment in hexameter translation. The book is supplied with chronological tables and brief bibliographical paragraphs, chiefly indicating English studies and translations. A score of well-selected full-page illustrations—ancient sculpture, Pompeian wall-paintings, Flaxman drawings, and modern imaginative works—add greatly to the interest of the volume.

*Watteau and  
his followers.*

In the cabinets of collectors of art-pictures one frequently finds drawings, decorative porcelain, etc., said to be the work of Watteau, but not infrequently the productions of his followers and imitators. In "Watteau and his School" (Macmillan), Mr. Edgecumbe Staley has thrown some light on the little-known personality of the creator of this particular school of art, as well as interesting information on his numerous followers. Jean Antoine Watteau was born at Valenciennes on October 10, 1684, and the streets of Valenciennes were the cradle of his inspiration. He arrived at an early age in Paris, where his inspiration knew little bounds. The gay crowds in the gardens, the fascinating *chanteuses* of the opera, the animated groups in the streets, the elegant equipages and their courtly occupants, were to him so many *tableaux vivants*. Delicacy of touch and minute attention to detail gained for him the distinction of being the most brilliant and original draughtsman of the eighteenth century. The present biographer claims that no designer ever equalled him in piquancy of pencilling. Watteau's rank and title in the world of art was "Maistre-peintre des Fêtes Galantes"—the exact meaning of which in our more restrained vocabulary is difficult to give. He died July 18, 1721. Considering the scarcity of information, Mr. Staley has given us a very readable biography. The illustrations consist of reproductions of numerous paintings by the artist discussed.

#### NOTES.

Messrs. Longmans, Green, & Co. publish "Ritchie's Fabulæ Faciles," a first Latin reader edited by Professor John Copeland Kirtland, Jr.

Carlyle's "Cromwell," in two volumes, is imported by the Messrs. Scribner in their leather-bound thin-paper edition of the great humorist.

A new edition (the third) of "Esther Burr's Journal," by Mr. J. E. Rankin, has been published by Messrs. Woodward & Lothrop of Washington.

"The Book of the Honey Bee," by Mr. Charles Harrison, is a new volume in the series of "Handbooks of Practical Gardening," published by Mr. John Lane.

Messrs. Paul Elder & Co. publish a volume called "Bachelor Bigotries," giving us a quotation, more or less cynical, concerning womankind, for every day of the year. As the holidays draw near, the bachelor weakens,

and in the last days succumbs, taking refuge in this miserable Shakespearean evasion: "When I said I would die a bachelor, I did not think I would live till I were married."

The S. G. Rains Co., New York, are the publishers of a reprint of Fitzhugh Ludlow's "The Hasheesh Eater," now nearly half a century old, and long out of print.

A new edition, with the colored illustrations by Rowlandson, of "The History of Johnny Quæ Genus," a continuation of "Doctor Syntax," is reprinted from the edition of 1822 by the Messrs. Appleton.

"The Motor Book," by Mr. R. J. Mecredy, and "The Tree Book," by Miss Mary Rowles Jarvis, are two new volumes in Mr. John Lane's series called "The Country Handbooks," edited by Mr. Harry Roberts.

"Shakespeare's Garden," by Mr. J. Harvey Bloom (appropriate name!), is a little book of Elizabethan natural history and folk-lore, cast in the form of a calendar, and full of matter both curious and interesting.

Messrs. Doubleday, Page & Co. publish an illustrated popular edition of Mr. Kipling's "The Light that Failed," with scenes from the dramatic representation of the story by Mr. Forbes Robertson and Miss Gertrude Elliott.

"The New Library of Poetry and Song," compiled by William Cullen Bryant, will be issued this Fall in a one-volume edition by the Baker & Taylor Co. The work was revised in 1901, and many new plates and poems added at that time.

The Fleming H. Revell Co. publish "The Student's Complete Text-Book" of Esperanto, the new universal language which is the latest successor to Volapük in curious linguistic interest. Mr. J. C. O'Connor is the compiler of the little volume.

Messrs. Silver, Burdett & Co. will publish at an early date a volume on "The Life and Work of Moses Homan Bixby," by Mrs. Jennie Bixby Johnson; "An Introductory Arithmetic," by Messrs. David M. Senenig and Robert F. Anderson; and a "Song Year Book" by Miss Helen Place.

The novelty of Mr. Frank M. Chapman's "Color Key to North American Birds," to be published this month by Messrs. Doubleday, Page & Co., is a new sort of colored picture of each of the birds on the margin opposite the description on every page, showing in a conspicuous way the significant characteristics so that they will be easily recognized on the birds themselves.

"Venice and its Story," announced by the Macmillan Co., will be one of the most elaborately-illustrated of the autumn books. The text is by Mr. Thomas Okey, joint author with Mr. Bolton King of a recent history of modern Italy. The illustrations include fifty-two colored plates by Mr. O. F. M. Ward, and fifty full-page line drawings by Miss Nelly Eriehsen.

W. M. Thackeray's acquaintance with the Baxter family of New York was one of the most interesting of the great novelist's friendships. His letters to the Baxters are to see the light in the pages of "The Century" during the coming year. They cover both visits of Thackeray to America, and they reflect his opinions upon all sorts and kinds of American topics, with all the author's frankness, vivacity, and charm.

Mr. Charles E. Goodspeed, a Boston publisher, and Mr. D. B. Updike of the Merrymount Press, are proposing to re-issue the novels of Jane Austen in a six-

teen-volume "Merrymount" edition. It is planned in this edition to return to the general form in which Miss Austen's novels were originally published, issuing the longer novels in three volumes and the shorter stories in two volumes each. The print will be large and readable, the paper light, and the volumes of convenient size. It is to be hoped that all lovers of Jane Austen will lend this interesting project their support.

Canon Ainger's *Life of Crabbe* will be the next volume to appear in the "English Men of Letters" series. The Macmillan Co. announce for publication this Fall in the same series a biography of Lowell, by Dr. Henry van Dyke, and Mr. H. C. Beeching's *Life of Jane Austen*. A little later there will be Owen Wister's *Benjamin Franklin*, Professor Woodberry's *Emerson*, and Sir Leslie Stephen's *Hobbes*.

Under the general supervision of Mr. George French, a well-known writer on subjects connected with artistic printing, The Imperial Press of Cleveland will undertake the production of choice books in limited editions. The first volume to be issued will be a treatise by Mr. French on "Printing in Relation to Graphic Art." Mr. Andrew Andrews and Mr. Louis H. Kinder, formerly of the Roycroft Shop, will be associated with Mr. French in his new work.

The list of books announced for Fall publication by the American Unitarian Association comprises "The Call of the Twentieth Century," by Dr. David Starr Jordan; "The Principles of the Founders," by Mr. Edwin D. Mead; "Out of Nazareth," by Rev. Minot J. Savage; "The Understanding Heart," by Mr. Samuel M. Crothers; and "Apples of Gold," an anthology compiled by Miss Clara Bancroft Beatley. All of these books will be issued during the present month.

Baedeker's "The Rhine," in its fifteenth revision, has just been imported for the American market by the Messrs. Scribner, from whom we have at the same time "Berlin and its Environs," a small Baedeker extracted mainly from the "Northern Germany," and now published for the first time in English in this separate form. London, Paris, and Berlin are the only cities thus far made the subjects of separate volumes in the Baedeker list. Rome should come next, and Vienna, and then perhaps New York.

Professor George M. Wrong, a Canadian scholar, has prepared a school history of "The British Nation" for the "Twentieth Century" series of text-books published by the Messrs. Appleton. It is a thorough and well-written book, with many illustrations, and gives adequate attention to the social aspect of English history, as well as to the biographies of historical characters. Mechanically, the book is an exact counterpart of Professor McLaughlin's "The American Nation" in the same series.

The "American Citizen Series," published by Messrs. Longmans, Green, & Co., has just been enriched by a treatise on "Actual Government as Applied under American Conditions," the work of Professor Albert Bushnell Hart. The book is intended as a text for high-school and college use, and seems to us to fulfil its purpose better than any other existing treatise, with the possible exception of Mr. Ashley's recent work. It is a well-balanced production, with its facts brought down to date, and is written in a style singularly attractive, considering the difficulty of getting so great a mass of matter within the limits of a six-hundred page volume. We recommend it heartily to teachers and school authorities.



## TOPICS IN LEADING PERIODICALS.

October, 1903.

Adams, Mrs. John Quincy, Narrative of a Journey. *Scribner*.  
 Anglo-American Unity. John F. Carr. *World's Work*.  
 Army, Organization of the. F. E. Leupp. *World's Work*.  
 Australia, Trade-Unionism and Democracy in. *Rev. of Revs.*  
 Beecher, Henry Ward. Lyman Abbott. *Atlantic*.  
 Bird, Wild, by a New Approach. *Century*.  
 Block Beautiful, The. Zella Milhan. *World's Work*.  
 Canada and Reciprocity, Future of. *Review of Reviews*.  
 Census of Foreign Countries. W. R. Merriam. *Century*.  
 Cleveland, City of. F. C. Howe. *World's Work*.  
 College Rank and Distinction in Life. A. L. Lowell. *Atlantic*.  
 College Training and Business. C. F. Thwing. *No. American*.  
 Congress and Currency. W. A. Nash, J. H. Eckels. *No. Am.*  
 Corey, William Ellis. Ralph D. Paine. *World's Work*.  
 Courts-Martial, American. Wilbur Larremore. *No. American*.  
 Canard Agreement, New. E. T. Chamberlain. *No. American*.  
 Dominion and Republic. Frank B. Tracy. *No. American*.  
 Edwards, Jonathan, Human Legacy of. *World's Work*.  
 Farmer Boy, "Learning by Doing" for the. *Rev. of Reviews*.  
 Farmer Youth, Our, and Public Schools. *Rev. of Reviews*.  
 Field Sports of Today. D. W. Huntington. *Century*.  
 Flood-Prevention and Irrigation. J. R. Burton. *No. American*.  
 Game Parks, Two British. J. M. Gleason. *Century*.  
 Henry, General Guy V. Cyrus T. Brady. *Scribner*.  
 Hounds of the Duchesse d'Uzes. With the. *Century*.  
 Hunting, French President's. A. Castaigne. *Century*.  
 Immigrants, Our, Where they Settle. *World's Work*.  
 Industrial Training, Fruits of. B. T. Washington. *Atlantic*.  
 Ireland's Bright Prospect. Charles Johnston. *No. American*.  
 Japan's Growing Naval Power. A. S. Hurd. *No. American*.  
 Leschetizky, Anecdotes of. Comtesse Potocka. *Century*.  
 Macedonia, Gordian Knot in. Stephen Bonsal. *No. American*.  
 Macedonian Struggle, The. *Review of Reviews*.  
 Museums, Educational Efficiency of Our. *North American*.  
 Negro Lynching. H. M. Somerville. *North American*.  
 New York, Municipal Reform in. *Review of Reviews*.  
 New Zealand, Socialistic Legislation of. *Rev. of Reviews*.  
 North, Rich Empire of the. W. R. Stewart. *World's Work*.  
 Philae, Destruction of. A. C. Robinson. *Century*.  
 Pius X. and his Task. H. D. Sedgwick, Jr. *Atlantic*.  
 Pope's International Position. J. G. Whiteley. *No. American*.  
 Pope's Personality, Further Notes on the. *Rev. of Reviews*.  
 Quixotism. Samuel McChord Crothers. *Atlantic*.  
 Reading, Vice of. Edith Wharton. *North American*.  
 Reading for Teachers. Adele M. Shaw. *World's Work*.  
 Salisbury, Glimpses of. Chalmers Roberts. *World's Work*.  
 Salisbury as a Statesman. *Review of Reviews*.  
 Senate, Power of the. S. W. McCall. *Atlantic*.  
 Signal Corps in War-Time. A. W. Greeley. *Century*.  
 Southwest from a Locomotive. Benjamin Brooks. *Scribner*.  
 Trade Unionism. Walter A. Wyckoff. *Scribner*.  
 Turkey, New Woman in. Anna B. Dodd. *Century*.  
 Universities, State. W. S. Harwood. *Scribner*.  
 Verse, English, Study of. Henry van Dyke. *Atlantic*.  
 Walks and Walking Tours. Arnold Haultain. *Atlantic*.  
 Wastes of a Great City. H. J. Mc G. Woodbury. *Scribner*.  
 Woman's Actual Position in a Republic. *North American*.  
 Yellow Fever and Mosquitoes. L. O. Howard. *Century*.

## LIST OF NEW BOOKS.

[The following list, containing 185 titles, includes books received by THE DIAL since its issue of Sept. 1.]

## BIOGRAPHY AND MEMOIRS.

My Own Story. By J. T. Trowbridge. Illus., 8vo, gilt top, uncut. Houghton, Mifflin & Co. \$2.50 net.  
 Memoirs of George Elers, Captain in the 12th Regiment of Foot (1777-1842). To which are added Correspondence and Other Papers, with Genealogy and Notes. Edited from the original MSS. by Lord Monson and George Leveson Gower. With portraits, large 8vo, uncut, pp. 324. D. Appleton & Co. \$3. net.

Christopher Columbus: His Life, his Work, his Remains, as Revealed by Original Printed and Manuscript Records. By John Boyd Thacher. Vol. II., illus. in color, etc., 4to, gilt top, uncut, pp. 699. G. P. Putnam's Sons. Sold only in sets of 3 vols., at \$27. net.

Galileo: His Life and Work. By J. J. Fahie. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 451. James Pott & Co. \$5.

The Life-Work of George Frederick Watts, R.A. By Hugh Macmillan, D.D. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 303. "Temple Biographies." E. P. Dutton & Co. \$1.50 net.

Anthony Wayne, Sometimes Called "Mad Anthony." By John R. Spears. Illus., 12mo, pp. 249. "Appletons' Historic Lives." D. Appleton & Co. \$1. net.

The Love Affairs of Great Musicians. By Rupert Hughes. In two vols., illus. in photogravure, etc., 12mo, gilt top, uncut. L. C. Page & Co. \$3.20 net.

The Love Affairs of an Uncrowned Queen: Sophie Dorothea, Consort of George I., and her Correspondence with Philip Christopher Count Königsmarck. By W. H. Wilkins, M.A. Revised edition; illus., large 8vo, uncut, pp. 451. Longmans, Green, & Co. \$5.

Barbizon Days: Millet, Corot, Rousseau, Barye. By Charles Sprague Smith. Illus., 8vo, gilt top, uncut, pp. 232. A. Wessels Co. \$2. net.

The Real John Wesley. By William Henry Meredith. 12mo, gilt top, pp. 425. Jennings & Pys. \$1.25.

History of the Treman, Tremaine, Truman Family in America; with the Related Families of Mack, Day, Board, and Ayers. By Ebenezer Mack Treman and Murray E. Poole, D.C.L. In 2 vols., illus., large 8vo. Press of the Ithaca Democrat.

Sir David Wilkie, R.A. By William Bayne. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 235. "Makers of British Art." Charles Scribner's Sons. \$1.25 net.

Jonathan Edwards. By Isaac Crook, LL.D. 16mo, pp. 95. Jennings & Pys. 35 cts. net.

## HISTORY.

The Royal Navy: A History from the Earliest Times to the Death of Queen Victoria. By Sir Wm. Laird Clowes, assisted by others. Vol. VII., completing the work; illus. in photogravure, etc., 4to, gilt top, pp. 627. Little, Brown, & Co. \$6.50 net.

Paris in '48: Letters from a Resident describing the Events of the Revolution. By Baroness Bonde (nee Robinson); edited by C. E. Warr. With portrait, 8vo, gilt top, uncut, pp. 272. James Pott & Co. \$2. net.

Famous Assassinations of History, from Philip of Macedon, 336 B.C., to Alexander of Serbia, A.D. 1903. By Francis Johnson. With portraits, 12mo, gilt top, pp. 434. A. C. McClurg & Co. \$1.50 net.

A New Voyage and Description of the Isthmus of America. By Lionel Wafer. Reprinted from the original edition of 1699; edited by George Parker Winship. Illus., 8vo, gilt top, uncut, pp. 212. Cleveland: Burrows Bros. Co. \$3.50 net.

New York Considered and Improved, 1695. By John Miller. Published from the original MS. in the British Museum; with introduction and notes by Victor Hugo Paltsits. 8vo, uncut, pp. 135. Cleveland: Burrows Bros. Co. \$2. net.

Portage Paths: The Keys of the Continent. By Archer Butler Hulbert. With maps. 12mo, gilt top, pp. 194. "Historic Highways of America." Cleveland: Arthur H. Clark Co. \$2.50 net.

## GENERAL LITERATURE.

Rossetti Papers, 1862 to 1870: A Compilation. By William Michael Rossetti. Large 8vo, gilt top, uncut, pp. 559. Charles Scribner's Sons. \$2.50 net.

Monna Vanna: A Play in Three Acts. By Maurice Maeterlinck; trans. by A. I. du Pont Coleman. 12mo, gilt top, uncut, pp. 144. Harper & Brothers. \$1.20 net.

Essays on Great Writers. By Henry D. Sedgwick, Jr. 12mo. Houghton, Mifflin & Co. \$1.50 net.

A History of Arabic Literature. By Clement Huart. 12mo, pp. 478. "Short Histories of the Literatures of the World." D. Appleton & Co. \$1.25 net.

Aids to the Study of Dante. Edited by Charles A. Dinmore. Illus., 8vo, gilt top, pp. 435. Houghton, Mifflin & Co. \$1.50 net.



Songs from the Hearts of Women: One Hundred Famous Hymns and their Writers. By Nicholas Smith. 12mo, gilt top, uncut, pp. 271. A. C. McClurg & Co. \$1.40 net.

The Aftermath; or, Gleanings from a Busy Life. By Hilaire Belloc. 12mo, pp. 194. E. P. Dutton & Co. \$1.25.

A Child's Letters to her Husband. By Helen Watson Moody. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 125. Doubleday, Page & Co. \$1.

Classical Mythology in Shakespeare. By Robert Kilburn Root, Ph.D. 8vo, uncut, pp. 134. "Yale Studies in English." Henry Holt & Co. Paper, \$1.

Algonquin Indian Tales. By Egerton R. Young. Illus., 12mo, pp. 258. Jennings & Pye. \$1.25.

Modern Monologues. By Marjorie Benton Cooke. 12mo, uncut, pp. 200. Chicago: Dramatic Publishing Co. \$1.25.

Bachelor Bigotries. Compiled by an Old Maid and approved by a Young Bachelor. Illus., 12mo. San Francisco: Paul Elder & Co. \$1. net.

Marriage in Epigram: Stings, Flings, Facts, and Fancies from the Thought of Ages. Compiled by Frederick W. Morton. 18mo, pp. 242. A. C. McClurg & Co. 80 cts. net.

Ether Burr's Journal. By Jeremiah Eames Rankin. Third edition; illus., 12mo, pp. 100. Washington: Woodward & Lothrop. \$1. net.

The Introduction of Comedy into the City Dionysia. By Edward Capps. 4to, pp. 30. University of Chicago Press. Paper, 50 cts. net.

The Toledo Manuscript of the Germania of Tacitus. By Frank Frost Abbott. 4to, pp. 44. University of Chicago Press. Paper, 50 cts. net.

California Addresses. By President Roosevelt. Illus., 12mo, pp. 153. San Francisco: California Promotion Committee. 25 cts.

#### NEW EDITIONS OF STANDARD LITERATURE.

The Book of Ser Marco Polo, the Venetian, concerning the Kingdoms and Marvels of the East. Trans. and edited by Col. Sir Henry Yule, R.E. Third edition; revised in the light of recent discoveries by Henri Cordier; with Memoir of Henry Yule by his daughter, Amy Frances Yule. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops. Charles Scribner's Sons. \$16. net.

The Works of Charles and Mary Lamb. Edited by E. V. Lucas. Vol. I., Miscellaneous Prose, 1798-1834; Vol. V., Poems and Plays. Each illus. in photogravure, etc., 8vo, gilt tops, uncut. G. P. Putnam's Sons. Per vol., \$2.25 net.

The Life of Benvenuto Cellini. Written by himself; trans. from the Italian, with Introduction, by Anne Macdonell. In 2 vols., illus. in photogravure, etc., 12mo, gilt tops, uncut. "Temple Autobiographies." E. P. Dutton & Co. \$2.50 net.

The Vision of Hell, Purgatory, and Paradise. By Dante Alighieri; trans. by H. F. Cary, M.A. "Caxton" edition; with photogravure frontispiece, 18mo, gilt top, pp. 572. Charles Scribner's Sons. \$1.25 net.

Works of Charles Lamb. "Caxton" edition. With photogravure frontispiece. 18mo, gilt top, pp. 814. Charles Scribner's Sons. \$1.25 net.

Martin Chuzzlewit. By Charles Dickens. "Biographical" edition; illus., 8vo, gilt top, pp. 676. J. B. Lippincott Co. \$1.25.

The History of Johnny Quase Syntax. Illus. in color by Thomas Rowlandson. 16mo, gilt top, uncut, pp. 251. D. Appleton & Co. \$1.50.

Oliver Cromwell's Letters and Speeches. With elucidations by Thomas Carlyle. "Edinburgh" edition; in 2 vols., with portraits, 16mo, gilt tops. Charles Scribner's Sons. \$2.50 net.

Two Years Ago. By Charles Kingsley; with Introduction by Maurice Kingsley. In 2 vols., illus. in photogravure, 12mo, gilt tops, uncut. J. F. Taylor & Co. \$4. net.

Madame Chrysanthemum. By Pierre Loti; trans. by Laura Ensor; with designs by Rossi and Myrbach. 12mo, gilt top, uncut, pp. 335. E. P. Dutton & Co. \$1.25.

#### BOOKS OF VERSE.

A Song of Speed. By William Ernest Henley. 12mo, pp. 30. Charles Scribner's Sons. Paper, 50 cts.

El Dorado: A Tragedy. By Ridgely Torrence. 16mo, gilt top, uncut, pp. 133. John Lane. \$1.25 net.

The Overture. By Joseph Russell Taylor. 12mo, gilt top, pp. 91. Houghton, Mifflin & Co. \$1. net.

The Eastward Road. By Jeannette Bliss Gillespy. 16mo, pp. 73. James Pott & Co. \$1. net.

My Candles, and Other Poems. By Eliza Boyle O'Reilly. 12mo, gilt top, uncut, pp. 122. Lee & Shepard. \$1. net.

Parsifal: A Mystical Drama. By Richard Wagner; retold in the Spirit of the Bayreuth Interpretation by Oliver Huckel. Illus., 12mo, gilt top, uncut, pp. 71. Thomas Y. Crowell & Co. 75 cts. net.

Collected Verses. By Alfred Cochrane. With photogravure frontispiece, 18mo, gilt top, uncut, pp. 199. Longmans, Green, & Co. \$2.

The City of Is, and Other Poems. By Frederick Milton Willis. With frontispiece, 16mo, pp. 122. San Francisco: Mercury Press.

#### FICTION.

The Little Shepherd of Kingdom Come. By John Fox, Jr. Illus., 12mo, pp. 404. Charles Scribner's Sons. \$1.50.

The Maids of Paradise. By Robert W. Chambers. Illus., 12mo, pp. 388. Harper & Brothers. \$1.50.

The Castle of Twilight. By Margaret Horton Potter. Illus. in color, 12mo, pp. 429. A. C. McClurg & Co. \$1.50.

Place and Power. By Ellen Thorneycroft Fowler. Illus., 12mo, pp. 381. D. Appleton & Co. \$1.50.

The Vagabond. By Frederick Palmer. Illus., 12mo, pp. 476. Charles Scribner's Sons. \$1.50.

Count Falcon of the Eyrie. By Clinton Scollard. With frontispiece, 12mo, uncut, pp. 363. James Pott & Co. \$1.50.

A Deal in Wheat, and Other Stories of the New and Old West. By Frank Norris. Illus., 12mo, pp. 278. Doubleday, Page & Co. \$1.50.

The Sherrods. By George Barr McCutcheon. Illus., 12mo, pp. 343. Dodd, Mead & Co. \$1.50.

The House on the Sands. By Charles Marriott. 12mo, uncut, pp. 344. John Lane. \$1.50.

The Heart of Hyacinth. By Onoto Watanna. Illus. in color, etc., 8vo, gilt top, uncut, pp. 251. Harper & Brothers. \$2. net.

The Edge of Things. By Elia W. Peattie. Illus., 12mo, pp. 255. Fleming H. Revell Co. \$1.25.

The Fortunes of Fifi. By Molly Elliot Seawell. Illus. in color, 12mo, pp. 239. Bobbs-Merrill Co. \$1.50.

Jewel: A Chapter in her Life. By Clara Louise Burnham. Illus., 12mo, pp. 340. Houghton, Mifflin & Co. \$1.50.

In Babel: Stories of Chicago. By George Ade. 12mo, uncut, pp. 358. McClure, Phillips & Co. \$1.50.

The Middle Course. By Mrs. Poulney Bigelow. Illus., 12mo, uncut, pp. 317. New York: Smart Set Publishing Co. \$1.50.

The Shadow of Victory: A Romance of Fort Dearborn. By Myrtle Reed. 12mo, pp. 412. G. P. Putnam's Sons. \$1.20 net.

A Sequence in Hearts. By Mary Moss. 12mo, uncut, pp. 333. J. B. Lippincott Co. \$1.50.

Gorgo: A Romance of Old Athens. By Charles Kelsey Gaines, Ph.D. Illus., 12mo, uncut, pp. 507. Lothrop Publishing Co. \$1.50.

The Hermit: A Story of the Wilderness. By Charles Clark Munn. Illus., 12mo, gilt top, uncut, pp. 406. Lee & Shepard. \$1.50.

His Little World: The Story of Hunch Badeau. By Samuel Merwin. Illus., 12mo, pp. 201. A. S. Barnes & Co. \$1.25.

Zut and other Parisians. By Guy Wetmore Carryl. 12mo, uncut, pp. 304. Houghton, Mifflin & Co. \$1.50.

An April Princess. By A. Constance Smedley. 12mo, pp. 332. Dodd, Mead & Co. \$1.50.

The Yellow Crayon. By E. Phillips Oppenheim. Illus., 12mo, uncut, pp. 341. Dodd, Mead & Co. \$1.50.

A Passage Perilous. By Rosa Nonchette Carey. 12mo, pp. 366. J. B. Lippincott Co. \$1.50.

Good-bye, Proud World. By Ellen Olney Kirk. 12mo. Houghton, Mifflin & Co. \$1.50.

The Vice Admiral of the Blue: A Biographical Romance. By Roland Burnham Molineux. Illus., 12mo, pp. 364. G. W. Dillingham Co. \$1.50.

The Change of Heart: Six Love Stories. By Margaret Sutton Bryson. 12mo, pp. 172. Harper & Brothers. \$1.25.

Eleanor Drayton. By Nathaniel Stephenson. 12mo, uncut, pp. 314. John Lane. \$1.50.

The Law of Life. By Anna McClure Sholl. 12mo, pp. 572. D. Appleton & Co. \$1.50.

In Old Alabama. By Anne Hobson. Illus., 12mo, pp. 237. Doubleday, Page & Co. \$1.50.

- The Career Triumphant. By Henry Burnham Boone. 12mo, pp. 279. D. Appleton & Co. \$1.50.
- Sally, Mrs. Tubbs. By Margaret Sidney. 16mo, uncut, pp. 180. Lothrop Publishing Co. \$1.
- Florestane, the Troubadour: A Medieval Romance of Southern France. By Julia deWolf Addison. 12mo, uncut, pp. 307. Dana Estes & Co. \$1.
- The Third Degree. By Charles Ross Jackson. 12mo, pp. 293. G. W. Dillingham Co. \$1.50.
- My Friend Annabel Lee. By Mary MacLane. With portrait, 12mo, gilt top, uncut, pp. 261. Herbert S. Stone & Co. \$1.50.
- The Hasheesh Eater. By Fitzhugh Laddlow. New edition; illus., 12mo, pp. 371. New York: S. G. Rains Co. \$1.50.
- An Irish Cousin. By E. E. Somerville and Martin Ross. Revised edition; 12mo, pp. 306. Longmans, Green, & Co. \$1.50.
- Riverfall. By Linn Boyd Porter. Illus., 12mo, pp. 363. G. W. Dillingham Co. \$1.50.
- The Red-Keggers. By Eugene Thwing. Illus., 12mo, gilt top, uncut, pp. 429. New York: The Book-Lover Press. \$1.50.
- Johanna. By B. M. Croker. 12mo, pp. 315. J. B. Lippincott Co. \$1.
- A Master Hand: The Story of a Crime. By Richard Dallas. With frontispiece, 12mo, pp. 257. G. F. Putnam's Sons. \$1. net.
- The Merivale Banks. By Mary J. Holmes. With frontispiece, 12mo, pp. 318. G. W. Dillingham Co. \$1.
- Perkins, the Faker: A Travesty on Reincarnation. By Edward S. Van Zile. Illus., 8vo, uncut, pp. 377. New York: Smart Set Publishing Co. \$1. net.
- Retribution: A Tale of the Canadian Border. By James B. Kenyon. 12mo, pp. 181. Jennings & Pye. 75 cts. net.
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One hundred years ago, to a country printer in Western Massachusetts was born his first son, George Merriam. The second son was Charles, and then came a flock of brothers and sisters. The boys were educated in the district school and the printing office; they toiled early and late; when their father died they gave their slender patrimony to their mother and sisters, and pushed their own way; and in 1831 G. & C. Merriam began business as retail booksellers in Springfield, Mass. They gave to business every hour not given to their families or their church. They began publishing in a modest way, notably an admirable series of school readers—the "Child's Guide," "Village Reader," etc.—compiled by the elder brother. When, at Dr. Webster's death, his book came into the market, they discerned something of its potential value, and bought the unsold edition and the publishing right. That purchase marked an alliance of business and scholarship which has borne fruit for sixty years. The new publishers' first care was to fit the scholar's wares to the public's want. They employed Professor Chauncey A. Goodrich, Webster's son-in-law and literary heir, to re-edit the book; the eccentric spellings were dropped and the reasonable changes retained; such scientists as Silliman and Dana were employed as contributors; and in 1847 the full work was brought out in one volume for \$6. The public favor was instantly won and never was lost. Webster's executors had appraised the copyright for the unexpired ten years at \$3000, and the Merriams bought it for that. They so increased its value that when the copyright was renewed for fourteen years they made terms with the Webster family by which during that period they paid to them, for the large book with its Abridgments and the Speller, a quarter of a million dollars. The Merriams leased the Abridgments and the Speller to other houses, and concentrated their whole energy on the large book.

In 1850 it was proposed in the Massachusetts legislature, unsuggested by the publishers, that a copy of Webster's large dictionary be placed in every district school. Before the legislative committee the advocate of a rival book sneered at Webster as an ignorant pretender. Professor Noah Porter of Yale College replied with so eloquent a vindication of Webster's scholarship and services that local prejudice was conquered. The schools were offered their choice, and 3085 took Webster and 105 its competitor. Soon after, New York state placed



10,000 copies of Webster in its schools, and thus began its acceptance as a school standard which to-day extends over the entire country.

When the enlargement of Worcester to an illustrated quarto was announced in 1859, the Webster publishers made a prompt counterstroke. They put into a supplement a large number of classified illustrations—a new feature in an American dictionary—added a supplement of new words which had long been accumulating; appended a valuable table of synonyms by Professor Goodrich; and brought out their enlarged work well in advance of the new Worcester, which never approached it in popularity.

Then they set to work on a radical and thorough revision. Under Dr. Porter's supervision, with the aid of a group of eminent scholars, the advances in linguistic science and in popular usage were inwrought with Webster's solid groundwork. The period of this revision was that of the Civil War; business fell off; the Southern market was lost; the income from the Speller was intermitted, and payments to the Webster family were by amicable arrangement postponed; war taxes were heavy; but the three brothers (Homer Merriam being now included) pushed steadily the revision, while they supported the war, and looked for the return of peace and prosperity. So came to birth the great book of 1864, known familiarly as "The Unabridged"; its predecessor being completely superseded and withdrawn from the market, until revamped and foisted upon the public under false pretenses half a century later.

A battle of pamphlets turning largely on the question of spellings; the general prevalence of the Websterian practice, and an eclipse of all rivalry in the commercial field; a fresh supplement of new words in 1879; the gradual addition of biographical and geographical tables—these were incidents preliminary to the next great revision. To this revision—a work covering ten years and costing over a third of a million of dollars—were given the fuller elaboration, the larger permanent staff, the freer employment of specialists, and the exact attention to every detail, which accord with the advanced methods of modern scholarship and business. In a work carried on thus through generations, there has developed a special art of dictionary-making, with an invaluable tradition of experience, yet progressive and always expanding to meet the new conditions. The result appeared in 1890 in a work whose title marked the supremacy won

throughout the English-speaking world, Webster's International Dictionary.

Its improvement has never ceased for a day. New matter has been added; tables have been scrupulously brought up to date; the accumulation and sifting of new words and meanings has gone steadily on. A Supplement of new words in 1900; tables of biography and geography substantially made over in 1902; a steady accession of improvements with no special announcement—this has been the later history of the book. To the chief editorship so long and ably filled by President Porter has succeeded Dr. W. T. Harris, United States Commissioner of Education and a scholar of world-wide repute.

It is to the alliance of scholarship and business sagacity that Webster has owed its success and growth. From that alliance has sprung a harmonious aim and a comprehensive plan of work. Before setting forth that ideal, a word more may be given to the personnel of the combination, past and present. On the publishers' side the force was strengthened in 1877 by the addition of Mr. O. M. Baker, trained as an educator and a school superintendent; an experienced and able bookseller, Mr. H. C. Rowley, came in two years later; the change by incorporation to "The G. & C. Merriam Company" in 1892 was a change of form only, the same hands still manning the ship; to the directors was added Mr. K. N. Washburn, who had been long engaged in the company's service; and while the first two Merriam brothers have passed away, the directorship includes two of the family name and Homer Merriam still presides in a hale old age.

At the head of the editorial force have been in succession three scholars of high repute; Dr. Goodrich, the heir of Dr. Webster in mental acumen; President Porter, with a rare combination of original intellect, acquired knowledge, and practical sagacity; and Dr. Harris, officially the first man in the American educational world, and eminent in a wide variety of studies. Next to these have been a group of contributors of the highest standing in general scholarship or special branches, such as Dr. Mahn of Germany, Professor W. D. Whitney, President D. C. Gilman, Professors Hadley, Lounsbury, Sheldon, Remsen, Verrill, Justice Brewer—the list could be indefinitely prolonged. Of highest practical service have been men perhaps less famous who have through arduous years perfected themselves in the technical art of dictionary-making; as chiefs of

staff should be named, among the departed, William A. Wheeler and Loomis J. Campbell, and, among the living, F. Sturges Allen. With these have been scores of faithful and serviceable workers, whose lot has been "to widen knowledge and escape the praise."

So much for the men who have made the book; the ideals they have followed and the methods they have used will be given in the next issue of *THE DIAL*.

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